FREEDOM OF INFORMATION AND PRIVACY ACTS

SUBJECT: COMMUNIST INFILTRATION-MOTION PICTURE INDUSTRY(COMPIC) (EXCERPTS)

FILE NUMBER: 100-138754

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PART: 9 OF 15



FEDERAL BUREAU OF INVESTIGATION

IV. COLUMIST LITHURNES IN MOTION PICTURES

As a preface to this section, it should be pointed out that it has not been a function of this Bureau to review motion picture productions for political content for it was not believed that the Bureau's representatives are experts in this field nor was it believed that consorship of motion pictures was within the purview of the activities of the Bureau. Our investigation of Communism in Hollywood has for the most part been directed toward the investigation of the individual Communists, Communist front organizations, Communist infiltration of the labor roups and the general activities of the Communist Party in the Los Angeles area. However, in conjunction with our investigations, reports have been received from Confidential Informants and other sources concerning the tactics used by the Communists in their attempt to influenced motion pictures and actual examples of Communist propaganda in motion picture films. This data will be set out in this section.

Background and Tactics Used by the Communists to Inject Communist Propagania in the Motion Pictures

As has been pointed out in Section I of this memorandum, an article in the Daily Worker for August 15, 1925, was written by Willy Muenzenberg, the German Communist propagandist, in which he quotes Vladimir Ilitch Lenin as stating with regard to the motion picture:

"You must powerfully develop film production, taking especially the proletarian kino (motion picture theatres) to the city masses, in still a much greater extent to the village. You must always consider that of all the arts the motion picture is for us the most important."

Likewise Muenzenberg quoted Gregory E. Zinoviev, the Chairman of the Executive Committee of the Comminist International in 1925, as stating:

The motion picture in the possession of the bourgeoise is the strongest means for the portrayal and befuddling of the masses. In our hands, it can and must become a mighty weapon of Communist propaganda and further enlightenment of the widest working masses.

With the preceding quotations set out to show the importance placed upon the motion picture by leaders of the Communist International, it is readily understandable how in 1935 the top structure of the Communist Party, USA, according to Confidential Informant Los Angeles Office, set down instructions to the Communist Party in the Los Angeles area to concentrate their activities on the motion picture industry, specifically requesting that they concentrate on the so-called intellectual groups which are composed of directors, writers, actors and high-paid technicians.



According to the Communist Party has continued its program of concentrating on the writers and directors in the motion picture industry for the purpose of injecting propaganda into the motion pictures. These writers and directors are in a position in the creative field to determine the content of the picture. The writer who creates a dialogue and the director who interprets the same are in a position to influence political feeling contained in any given picture. For this reason, has stated, the political views and background of the writer and director in the motion picture industry are utilized to the fullest extent by the Communist Party. This has resulted in the infiltration of known Communists and fellow travelers into the writers and directors groups.

has related that World War II permitted those writers and directors who acted under Communist guidance to insert sequences and episodes into a picture in a most clever manner. For this reason, he related, the Communist apparatus in the motion picture industry has been most successful, having placed in the majority of war pictures those writers and directors who were in sympathy with the cause of Communism. Stated that the crowning achievement in this respect was the picture "Mission to Moscow".

has related that this picture raised such a controversy throughout the United States it was necessary that the Communist technique be changed. He related that the Communists then decided that the Communist writers and directors must become more subtle. He stated they are now content to insert a line, a sentence or a situation carrying the Communist Party line into an otherwise non-political picture, having found that this method is more effective by reason of the fact that it does not appear to be purposeful but just incidental. He related that this subtle method of getting propegands into the pictures was not restricted to war-type pictures or serious drama. He stated that the Communist message was also conveyed in the so-called "musicals".

He also related the Communists, in influencing the production of these pictures, do not only direct their efforts at injecting propaganda into the pictures, but also prevent all material that the Party might consider objectionable to its current program from appearing in pictures. It has been reported that on several instances the Communist element has actually prevented the making of certain pictures.

Among the pictures of this type, according to was "Uncle Tom's Cabin", written from the book by Harriet Beecher Stowe. Production of this picture was particularly attacked by elements of the Communist Party due to the fact that it was felt that the picture did not reflect a proper attitude on the part of the negroes. As a result of this pressure, this

picture was withdrawn. Another picture, "The Life of Eddie Rickenbacker" met similar pressure. The Communist Farty objected to him because of him expressed political opinions regarding labor. He was labeled as a Fascist, a Mazi sympathizer, a reactionary and an isolationist. Pressure was said to have been put on a number of film stars to refuse leading roles in the picture. It was also said that a number of writers were threatened causing some of them to refuse to do the script. This again resulted in the picture being withdrawn from production.

who is a screen writer at Metro-Goldwyn-Nayer Studios, has related that a group of motion picture writers, producers and directors who are ewere of the Communist activity within the motion picture industry, had assembled considerable information setting forth the purposes and aims of the Communists in connection with the production of motion pictures. Among those who had done this were: James McGuinness, and Ayn Rand, screen writers; Robert Arthur, producer; Mrs. Robert Arthur and Morris Ryskind, free-lance screen writers as well as Lela Rogers, screen writer and producer. There is set out hereinafter the purpose of the Communists in Hollywood according to the information assembled by this group:

"The purpose of the Communists in Hollywood is not the production of political movies openly advocating Communism. Their purpose is to corrupt non-political movies by introducing small casual bits of propaganda into innocent stories and to make people absorb the basic premises of Collectivism by indirection and implication. Few people would take Communism straight, but a constant stream of hints, lines, touches, and suggestions battering the public from the screen will act like drops of water that split a rock if continued long enough. The rock that they are trying to split is Americanism".

This group has also prepared a list of some of the more common devices used by the Communists to disseminate their propaganda. They include the smearing of the free enterprise system, the smearing of industrialists, presenting of wealth as evil, presenting of success as evil, glorification of failure, glorifying deprovity, glorifying collectivism, smearing the independent man and belittling of American political institutions.

In addition to the above, this group has pointed out that it is the Communist aim never to show the Soviet form of government or Soviet policies in an unfavorable light. According to the only 250 of a screen story has to be written by a particular screen writer to obtain the screen credits for writing the screen play. Consequently other writers, according to these sources, particularly Communists, can work on a motion picture script and their identity would not become publicly known.

As an additional indication of the influence to which members of the Screen Writers Guild were subjected, the following quotation is being set out. This quotation was taken from the Hollywood Reporter dated August 20, 1946, and is a statement made by John Howard Lawson at a "Party Line Indoctrination Center" to a young group of student actors.

Whiles you portray any role given you in a manner to further the Revolution and the Class Mar, you have no right to call yourself an artist or an actor...You must do this regardless of what the script says or of what the director tells you. Even if you are nothing more than an extra, you can portray a society woman in a manner to make her appear a villainess and a snob. And you can portray a working girl in such a way so as to make her seem a sympathetic victim of the capitalist system. It is your duty to do this at whatever studio you may find yourself employed.

In addition to the foregoing data, it must also be pointed out that the Communists' strategy and tactics included the use of the Aesopian language to disseminate and propagate their Communist ideologies. In other words, the Communists will use such words as Fascism or Democracy not in the same fashion as a true American. We understand as the meaning of Fascism, the type of government under Hitler and Mussolini, whereas the Communists in using the term Fascism mean any political action or word which is contrary to the Soviet Union. When we refer to a democratic government, we mean a true democracy as we have in the United States today, whereas the Communists in using the term democracy as applied to a form of government mean a government under the control of the State, free from capitalism and free enterprise which can only be possible in the Union of Soviet Socialist Republics. The une of this type of veiled propaganda utilized by the Communists may also be injected into motion picture films by the Communists and Communist sympathizers active in the writing and production of motion picture films.

Analysis of Motion Fictures Disclosing Communist Props and Therein

"KEHFET OF THE FLATE"

Released by Metro-Goldwyn-Nayer on February 5, 1943
Producer — Victor Saville
Associate Producer — Leon Gordon
Director — George Cukor
Screen Play — Donald Ogden Stewart
(Based upon a novel by I.A.R. Wylie)
Cast — Starring Spencer Tracy and Katherine Hepburn

The author of the screen play, Donald Orden Stewart, has been identified by Confidential Informant former editor of the Daily Morker and associate of National functionaries of the Communist Farty, as a Communist. In addition, Howard DeSilva, the actor, is a member of the supporting case of this film and he has been identified as a Communist in Section I.

Ketherine Hepburn, according to and has been associated with Communist inspired or directed activities in the Hollywood area. The hade available a portion of the script of this picture which is taken from the opening scene. Christine is played by Katherine Hepburn and Steve by Spencer Tracy. Immediately preceding the scenes depicted in this script, Christine was married to a successful doctor but let him go to his death by driving into a washed-out bridge when she could have prevented his death. Christine is attempting to explain to Steve why she let her husband go to his death:

- "Steve: I can believe in you so much that you can't help yourself.

 You'll have to be what I believe you are.
- "Christine: (softly) I have been warting to talk to you since that first night you came. I can fight you no longer. (after a moment) I married a legend—a legend about a hero. I didn't know that at first. I worshipped Robert. Perhaps to worship anyone is to destroy them. Everybody worshipped him—no, the image of him, the image that had been carefully built up in people's minds, leliberately built up I now believe, built up with—a terrible purpose. When I found out what that purpose was I had to destroy the image. No. I had to destroy the man to save the image. Yes, that was it.
- "Steve: What terrible purpose?

And the second s

- *Christine: I didn't know it was terrible once. You heard his mother this afternoon.
- "Steve: His nother is insane.
- "Christine: But Robert wasn't. He really believed in Hitler's new order.
- "Steve: Robert Forrest!
- "Christine: He had come to despise the people who worshipped him-all of us. (as Steve looks at her) Yes, me too. We were all beneath him. I didn't know what had happened. I suppose I was a bit like

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that myself. I believed in a few. Leaders. Rulers. And then, as Robert began to change. I saw the face of Fascism in my own home. Hatred. Arrogance. Cruelty. I saw what German women were facing. I saw the enemy.

"Steva: Robert Forrest.

*Christine: On the morning of the accident, I stole his keys, came here and opened this. (she moves to an enormous, specially-built filin; cabinet) This what I found. (as she speaks, she throws open the doors of the cabinet and we see a well-ordered array of drawers, cubby-holes, etc., containing papers, long lists of alphabetically indicated documents) Here is the key to Robert Forrest's Fascist organization. (she presses a button and a secret drawer jumps out) Of course, they didn't call it Fascismthey painted it red, white and blue and called it Americanism. (she takes out an ominous bunch of stocks and bonds) These are the funds to see it through, (she hands a stack of unnegotiable bonds to Steve) a fantastic amount subscribed by a few men to whom money meant nothing any more, but who wanted political power and knew they could never get it by democratic means. (she takes a card from an index) Here are their names. (Steve takes the card, glances at it, puts it in his pocket. Christine turns back to the cabinet) But what really sickened me was the essence of their plan. Here are some articles -- (from a drawer she pulls out a stack of typed manuscripts) all ready for release, to stir up the little hatreds of the hole nation against each other. (she hands Steve the first article) This is the copy of an article to be used in an anti-Semitic paper attacking the Jews. (she hands Steve the second article) This was to be used in the Farmers Gazette to stir them up against the city dwellers. (handing him another article) Here is an article to stir up hatred against the Catholics.. (she gives him still another article) This is anti-negro... (handing him another article) This is against trade unions.. (she gives him still another page) This is a subtle appeal to the Klu Klux Klan.

Steve examines each of the papers as she gives them to him. She goes back to the cabinet and produces more evidence.

"Christine: This is an interesting list of newspaper editors who had either sought public office in vain or had sought to dictate who would occupy office, and because they didn't succeed believed that the people were a great, stupid beast.

(while Steve is glancing at this paper, she turns back and runs her finger over the card index in a long drawer as she speaks) These were men who served their country in the last war but who were failures in business, who again longed for the power of rank and the prestige of a uniform (she presses a button, which opens a spring door in the cabinet. She lifts out a small book) This contains the names and addresses of the men who were designated to be America's first storm troopers. (Steve's face hardens as he takes the book and shoves it into his pocket grimly) But what shocked me the most was the complete cynicism of the plan! Each of these groups was merely to be used until its usefulness was exhausted. Hates were to be played against hates. When one group seemed to be getting too powerful, it would be killed off with another group. And in the end all these poor little dupes who never replized to what purpose they were lending themselves would be in the same chains, cowed and enslaved, with Robert Forrest and his handful of power-thirsty henchmen cracking the whip.

According to the state of the is a good example of the negative approach and the indrect tactics used by the Communist writers in getting across the Communist Party line. He stated that in this script the writer has, in a veiled manner, attempted to make the audience believe that Fascism and Americanism are synonymous.

"THE WASTER RACE"

Producer -- Robert Golden
Writer and Director -- Herbert Biberman
Collaborators with Biberman -- Anne Froelich
Rowland Leigh
Cast included -- Morris Carnovsky
Lloyd Bridges

The Director and script writer, Herbert Biberman, is identified in Section I, of this menorandum, as a Communist. Anne Froelich, who collaborated with Biberman, is also identified in Section I of this memorandum as a Communist. Actors Lloyd Bridges and Morris Carnovsky have also been identified by most reliable and very delicate sources as Communists and their Communist connections are set out in Section I.

This picture was reviewed on February 14, 1945, by three Agents of the Los Angeles Office who were well schooled in Communist investigations and Communist Party propagands. After reviewing this picture, they independently wrote reviews setting forth their opinions as to the Communist propagands set out in the picture. A summary of their opinions is set out below.

In the first instance, the character, Colonel Von Beck, the German underground leader, was created and depicted as possessing all of the detested qualities attributed to the German race. The Major Phillip Carson, the American Army officer in charge of the liberated town of Kolar was depicted as a man and officer of very mediocre abilities. The British officer, Captain Forsythe, was depicted as being far below Major Carson in abilities and radiated weakness in all of his activities, whereas Lt. Adrei Krestov of the Russian Army was depicted as a superman in physical appearace and ability. He was shown as possessing ability to perform any type of task assigned to him and as being a real leader. A second example which appeared to contain propaganda was a series of scenes intended to give the impression that religious fraedom exists in Russia. One of the scenes reflected that the young German officer was surprised to learn that religion was permitted in Bussia. He appeared to be haunted by the vision of having threwn a hand grenade upon the alter of a church in the Ukraine. The main theme of the story was to establish unity of the United Nations in war and peace, which, of course, was the Communist Political Association line at the time this picture was produced. This is a praiseworthy theme, but it has particular significance when it is realized that the writer, Biberman, is a former active leader of the American Feace Mobilization in Hollywood and later, with the change in Soviet policy, called for all out unity.

"KORTH STAR"

Released by RKO Pictures, Inc. on October 14, 1940
Producer -- Samuel Goldwyn
Associate Producer -- William Cameron Menzles
Director -- Lewis Milestone
Author -- Lillian Hellman
Screen play -- Lillian Hellman
Cast: Starring -- Anne Baxter Dana Andrews
Walter Brennan Ann Harding

Dana Andrews Walter Houston
Ann Harding Jane Withers

The author and writer of the screen play for this production, Lillian Hellman, has been identified by Confidential Informat of the New York Office, as a Communist. In addition, Confidential Information of the Los Angeles Office has reported that Hellman is a high ranking Communist who has associated exclusively with known Communists and Communist sympathizers for the past 30 years.

Lewis Milestone, the Director, according to has associated with known Communists and Communist sympathizers.

Also, in the supporting cast is Ruth Nelson, actress, who is identified in Section I as a Communist.

In conjunction with this picture, it should be pointed out that the ex-secretary of Samuel Goldwyn, well-known motion picture producer, and presently the wife of producer, indicated that she was closely associated with the detail involved in the production of this picture. She related that Samuel Goldwyn had attempted to delete much of the obvious propaganda which was originally injected into this film. However, he was unable to take all of it out. This source reported that in addition to the giving of a fictitious picture of the situation in Russia, the film portrayed the idea that collective farming was the only successful way to farm.

"PRIDE OF THE MARINES"

Released by Warner Brothers on August 7, 1945
Producer -- Jerry Wald
Director -- Delmar Daves
Author -- Roger Butterfield
Screen play -- Albert Maltz
Adaptation -- Marvin Borowsky
Cast: Starring -- John Garfield
Eleanor Parker

Albert Matlz, writer of the screen play has been identified in Section I as a Communist. In addition, John Garfield, leading actor in the motion, picture, has been identified as a Communist.

According to Jack Moffitt, who wrote a review of this film in the normwood neview of September 10, 1945, is alert to the Communist tactics in the notion pictures and admitted this picture which was entertaining and well done, had Communist propaganda injected into it by the author. The following quotation is taken from Moffitt's article:

"Unfortunately, the scap box hasn't been completely eliminated. In one sequence Mr. Daves and Mr. Maltz have dragged the old Party Line into their love story about as gracefully as if they were

lugging a dead bear up a flight of stairs into a boudoir. They say everything they can think of to provoke doubts concerning representative government and the free enterprise system. Employers are accused of everything from racial prejudice to a conspiracy to scuttle the G.I. Bill of Rights. The screen should be used as a forum for public discussion. But there is a great deal of difference between honest argument and biased propaganda. There should be, as Justice Oliver Wendell Holmes once put it, 'A free trade in ideas' so that the public can choose what is best in 'the competition of the open market'. That is the theory behind the American constitution. In the scene I refer to, many accusations are hurled which the other side gets no chance to answer. It represents, not a discussion, but a monopoly of ideas."

"SOME TO REMEMBER"

Released by Columbia Pictures, Inc., January 8, 1945
Producer — Louis F. Edelman
Director — Charles Vidor
Author — Ernst Marischka
Screen Play — Sidney Buchman
Cast: Starring — Paul Muni
Merle Oberon
Cornel Wilde

The author of the screen play, Sidney Buchman, a well-known screen writer, has been identified in Section I of this memorandum as a Communist.

made the

following remarks with regard to Communist propaganda injected into this picture, "Song to Remember":

This motion picture represents a subtle complete distortion of historical facts. It deals with the life of Chopin. Chopin escapes from Poland and works in the underground against Russia during the revolutionary period in 1917. He further flees to Paris where he becomes acquainted with a rich woman who feels sorry for him because he is poor and ill. She takes him in and encourages him to study and compose music so that he may make something of himself and gain material wealth. Chopin's friends from Foland contact him and ask him to stop his work of composing and go on a tour and collect money which is to be donated to the people for the people's causes. They accuse him of being selfish.

"The rich woman who befriended Chopin is pictured as very evil. The picture deals much with the individual rights as against the rights of the masses. Chopin is convinced he must go to work for the people so he gives up his desire to carry on his work from Paris and goes on a tour where he becomes more ill and finally dies.

"The chief propaganda in addition to the above is that the man has no rights for himself but should live for the people and particularly persons of prominence like Chopin should even give his life for the masses so as to lead inspiration for them instead of gaining fame or glory for himself."

According to Mrs. formerly associated with RKO Studios who is an independent writer and producer, Artur Rubinstein, the well-known planist was known to have protested to Harry Cohen, head of Columbia Pictures due to the fact that the production distorted the fact. Cohen informed Rubinstein that very few of the American people would know the difference and he thought the picture would make money.

"THE BEST YEARS OF OUR LIVES"

Released by Samuel Goldwyn through RKO Pictures, Inc. On December 25, 1946

Producer — Samuel Goldwyn
Director — William Wyler
Screen play — Robert Sherwood
(From the novel Glory for Me by Mackinlay Kentor)
Cast: Starring — Myrna Loy
Rederic March
Dana Andrews

According to the writer of this screen play, although not known to be definitely a Communist, was one who associated with them and frequently gave them aid and comfort. It was pointed out by these individuals that this was a good example of a picture in which the screen credits did not reflect any outstanding or well-known Communists as associated with the production of the picture but it was believed by these individuals that the script was "dressed" by Communist writers who did not receive screen credits. According to

Writer on this script. Acch is believed by the be a Communist.



Frederic March, one of the starring actors in this play, has been identified by Confidential Informant and a Communister

Roman Bohnen and Howland Chamberlain, both of whom are identified in Section I of this memorandum as Communists, were included in the supporting cast.

The publication "Plain Talk," in the April, 1947, issue, carried an article written by William Markham in which Markham pointed out that this picture contained Communist propaganda which was subtly injected into the film. It was referred to as a masterpiece of "subversive half-truth."

Studios, in discussing the picture "The Best Years of Our Lives," stated the picture portrayed the upper class in a bad light. He recalled that the banker was portrayed as a mean, avaricious individual. One scene which discussed as illustrating his point occurred when Frederic March went to see his boss, the banker, to tell the latter that he, March, had made a loan to a GI. Once March turned away, the banker's face changed and he registered disapproval of the former's action. This tended to show the banker as a mean individual. In the picture, according to March attacked the banker at a public meeting, which tends to give the audience the impression that bankers as a class are evil.

William Z. Foster, national leader of the Communist Party, USA, held a meeting on September 10, 1947, in a Los Angeles Hotel with California State Secretary William Schneiderman and Los Angeles County Communist Party Chairman Ned Sparks. Agents of the Los Angeles Office heard Foster, in speaking of current motion picture productions, state with regard to the motion picture "The Best Years of Our Lives," "That was real stuff." He referred to this picture as well as "The Farmer's Daughter" and "Crossfire," which are also discussed in this Section, by stating, "They are standing them on their ears." Foster indicated that all three of these pictures were very fine productions.

"IT'S A WONDERFUL LIFE"

Released by RKO Pictures, Inc. on December 19, 1946.

Producer — Frank Capra

Director — Frank Capra

Screen play — Frances Goodrick, Albert Hackett, Frank Capra

Cast: Starring — James Stewart

Donna Reed

Lionel Barrymore

According to Informants and and in this picture the screen credits again fail to reflect the Communist support given to the screen writers. According to the writers Frances Goodrick and Albert Hackett were very close to known Communists and on one occasion in the recent past while these two writers were doing a picture for Metro-Goldwyn-Mayer, Goodrick and Hackett practically lived with known Communists and were observed eating luncheon daily with such Communists as Lester Cole, screen writer, and Earl Robinson, screen writer. Both of these individuals are identified in Section I of this memorandum as Communists.

With regard to the picture "It's A Wonderful Life", stated in substance that the film represented a rather obvious to discredit bankers by casting Lionel Barrymore as a "scrooge-type" so that he would be the most hated man in the picture. This, according to these sources, is a common trick used by Communists.

In addition, some stated that, in his opinion, this picture deliberately maligned the upper class, attempting to show the people who had money were mean and despicable characters. The would have shown this individual to have been following the rules as laid down by the State Bank Examiners in connection with making loans. Further, the stated that the scene wouldn't have "suffered at all" in portraying the banker as a man who was protecting funds put in his care by private individuals and adhering to the rules governing the loan of that money rather than portraying the part as it was shown. In summary, the stated that it was not necessary to make the banker such a mean character and "I would never have done it that way".

recalled that approximately 15 years ago, the picture entitled "The Letter" was made in Russia and was later shown in this country. He recalled that in this Russian picture, an individual who had lost his self-respect as well as that of his friends and neighbors because of drunkeness, was given one last chance to redeem himself by going to the bank to get some money to pay off a debt. The old man was a sympathetic character and was so pleased at his opportunity that he was extremely nervous, inferring he might lose the letter of credit or the money itself. In summary, the old man made the journey of several days duration to the bank and back with no mishap until he fell asleep on the homeward journey because of his determination to succeed. On this occasion the package of money dropped out of his pocket. Upon arriving home, the old man was so chagrined he hung himself. The next day someone returned the package of money to his wife saying it had been found draws a parallel of this scene and that of the picture previously discussed, showing that Thomas Mitchell who played the part of the man losing the money in the Capra picture suffered the same consequences as the man in the Russian picture in that Kitchell was too old a man to go out and make money to pay off his debt to the banker.

"THE FARMER'S DAUGHTER"

Released by RKO Pictures, Inc., on May 6, 1947 Starring: Loretta Young Joseph Cotten Ethel Barrymore

an independent writer and producer, previously referred to in this section of the memorandum, related that the Communist propaganda in this picture was undoubtedly condoned by Dore Schary, producer, whom knows personally and with whom she has had numerous arguments concerning the Communist form of government. Schary, according to instructed at the People's Educational Center, a Communist influenced school previously discussed in this memorandum. According to Informant Schary has been a close follower of the Communist Party line for a considerable number of years. In referring to the picture, stated in substance that it was an obvious attempt to belittle present Congressional form of government in this country.

William Mooring, in an article entitled "From the Hollywood Sets" appearing in the National Catholic Monthly magazine issue of August, 1947, stated with regard to the picture, "The Farmer's Daughter", the underlying effect of the film, viewed as one of the steady diets of such things, is to throw mud at the political factions known to oppose Communism, and furthermore, at the same time without naming the "Progressive" Party whose politics it upholds. It leaves with us the thought that only those who, like the farmer's daughter, believe in the naturalization of the banking system and other familiar tenets of Communism, are honest or humanitarian.

in referring to this picture, advised that he did not believe it contained any direct Communist ideology. He stated it exposed the crooked dealings of the upper class in politics and that it showed the complete control by political methods of a wealthy family in a community. Stated that it was tempered, however, and that this family was not shown as a vicious one.

"CROSSFIRE"

Released by RKO Pictures, Inc., June, 1947

Producer — Adrian Scott

Director — Edward Dmytryk

Screen play — John Paxton

(Adopted from novel "The Brick Foxhole")

Starring: Robert Young

The producer of this picture is Adrian Scott and the Director Edward Dmytryk, both of whom are identified in Section I of this memorandum as Communists.

According to Informants and this picture is a good example in which the racial angle has been unduly emphasized. In a report prepared by the Southern California Motion Picture Council, Inc., which is a known non-commercial, non-political, and non-sectarian group of organizations which furnish representatives to review motion pictures as they are released and make certain recommendations, the following information is disclosed concerning "Crossfire":

"This picture is near treasonable in its implications and seeming efforts to arcuse race and religious hatred, through mis-leading accusations; the use of a drunken, mal-adjusted soldier to typify our courageous service men and the use of minority groups to arouse suspicion and sympathy. This country was founded for religious freedom and has ever been the haven of security for the oppressed and persecuted of all nations. Here they have found peace, security and prosperity under just and equitable laws. Any effort to arouse class consciousness or antagonism is un-American; morally unsound; a perversion of facts and a seeming effort to create pernicious propaganda against unity and peace. It could have been a great picture, had the message of love instead of hate been consummated but it missed the mark, because one group was presented as intollerant, cruel and murderous, when all classes involved were to blame. The technical qualities are excellent. The photography is unusual. The opening scenes and music, which was impressive throughout, create an atmosphere of impending doom. The story, a complex murder mystery, involves four service men, Keeley, Montgomery, Mitchell, Floyd and Samuels, a Jew. The picture is socially and morally unsound and cannot be commended for any audience.*

President of this organization, stated that in this picture one race is placed against another. The placed with regard to this picture that certain of the speeches made by the actors were changed on the set and did not show up in the script. Specifically, he stated that a speech made by Robert Young in which he stated, "Jews have been killed, Catholics have been killed, that is the history of America", was altered on the set by the addition of the last phrase "that is the history of America".

It is of interest to point out that the Communist newspaper, the Daily Worker for August 31, 1947, in the column entitled "The Movies" by Harold J. Salemson, indicates that the Daily Worker has taken the stand that the picture "Crossfire" is "a fine document against intolerance....It seems to us that the unconscious and semi-conscious anti-semitics are reacting very violently. The film MUST be hitting its mark..."

"BRUTE FORCE"

Released by United Artists, July, 1947
Producer — Mark Hellinger
Director - Jules Dassin
Screen play -- Richard Brooks
Starring: Burt Lancaster
Hume Cronyn
Charles Bickford

The director of this production, Jules Dassin, has been identified as a Communist in Section I of this memorandum.

Life Magazine dated August 11, 1947, in reviewing this picture pointed out that it was a picture with some good acting in it but "less praiseworthy is a turn about moral code which portrays each representative of law and order almost as a case history of depravity, while all the law breakers seem like real nice fellows". A review made by the California Congress of Parents and Teachers of Los Angeles, California, in the publication "Unbiased Opinions" reflected the following information concerning the film.

"The characters portraying the officers are as follows: the Captain of the guard is a Hitler type; the warden is a weakling holding on for retirement; the prison doctor is a humanitarian who can endure the suffering he sees only by using drink as a narcotic."

The review in this periodical by the California Federation of Business and Professional Clubs, states in part as follows:

"Socially, it is insidious for sympathy, (it) is directed toward criminals while officers pledged to uphold the law are presented as cruel, vicious, and sadistic."

a confidential source of the Los Angeles Office who is an independent motion picture producer releasing through Universal—International Studios, reported that during the making of "Brute Force", Jules Dassin, the director, attempted to insert a scene which in opinion was Communist propaganda. Dassin intended showing negroes and whites occupying the same cells and intended depicting some sort of strife between the races. According to this plan of Dassin was contrary to established prison regulations and practices as explained by his technical director. The related he had a conference with Dassin, instructing him to throw out this scene and to follow his instructions specifically as to the relationship between the white and negro races.

"MISSION TO MOSCOR"

Released by Warner Brothers, May, 1943 Producer — Robert H. Buckner Technical Directors Jay Leyda Screen Play — Erskine Caldwell Author — Joseph E. Davies

"Mission to Moscow", a Warner Brothers release of May, 1943, was produced by Robert H. Buckner. Buckner was a former correspondent in Moscow of the "London Daily Mail". According to the selected J. Leyda to act as technical director for the picture. Leyda had been in Moscow at the same time as Buckner where he had been connected with the Bureau of Revolutionary Writers of the Soviet Motion Picture Industry. Leyda is identified in Section I of this memorandum as a Communist. He was also active in the League of American Writers, a Communist front group.

to Moscow" was Erskine Caldwell. Caldwell has been a member of the League of American Writers for many years. He also made several trips to the Soviet Union. At one time, he was associate editor of "Soviet Russia Today", a Soviet propaganda publication. Prior to August, 1939, he was in favor of a collective security. During the life of the Hitler-Stalin Non-Aggression Pact, he supported the program of the American Peace Mobilization and openly opposed Lend-Lease and Selective Service. After June 22, 1941, which was the date that the Soviet Union was invaded by the Nazis, he called for all-out aid to Britain, Soviet Russia and China.

The picture, "Mission to Moscow" is based upon the book, "Mission to Moscow" written by former United States Ambassador to Russia, Joseph E. Davies. The pro-Soviet propaganda disseminated through this picture was so obvious that it was criticized by numerous newspapers on these grounds. Informant related the picture caused a controversy which resulted in the Communist Party's changing its technique of inserting Communist propaganda into motion pictures.

"CASS TIMEERIANE" -Written by -- Donald Ogden Stewart

Donald Ogden Stewart has been identified by Confidential Informant of the New York Office as a Communist. According to Informant Stewart has been affiliated with the Communist element in the

motion picture industry for many years. The related that the captioned film is an example of distortion of facts. He related that the script deals with the "country club set" attempting to get government war contracts. Considerable effort on the behalf of this group was expended to maneuver Judge Timberlane out of town as he is represented as being an honest Judge, the inference being that there are dishonest judges and this one was an exception. The related that furthermore this judge was pictured as a State judge when in reality a judge dealing with war contract cases should have been a Federal judge. Also this judge would have disqualified himself in connection with the trial in question.

According to this picture, which has not as yet been released, is to be made available to the public in the immediate future.

"BUCK PRIVATES COME HOME"

Screen play -- Frederick Rinaldo Starring -- Bud Abbott Lou Costello

The screen writer, Frederick Rinaldo, has been identified in Section I of this memorandum as a current member of the Communist Party in the Los Angeles area.

According to in the picture "Buck Privates Come Home", one scene portrays a party given for a General in the Army whereas intermingling scenes disclose an enlisted man on KP duty making the audience unnecessarily class conscious. In other scenes he depicts an enlisted soldier who remarks he is unable to go to the nurses quarters and makes the statement that enlisted men cannot go out with officers, the nurse in this case being an officer.

"TIME OF YOUR LIFE"
Screenplay — William Saroyan
Producer — James Cagney

This picture is cited as an example of the rejection of anti-Communist propaganda, which was displayed at a session of the Arts, Sciences and Professions Conference of the Progressive Citizens of America held on thought control at the Beverley Hills Hotel on July 12, 1947. This meeting was attended by an Agent of the Los Angeles Office who related that the session was dominated by known Communists with the key-note address given by John Howard Lawson, Communist screen writer identified in Section I.

The last speaker at this meeting was Paul Draper, a well-known dancer, who discussed the captioned production. Draper stated that while reading the script he noted that it was to depict a play during the life of the Hitler regime and that his script required him to say a line which ridiculed Hitler and had the effect of calling Hitler the most serious menace of the day. Draper stated he realized that the comment concerning Hitler could have been written in Hitler's time and realized that the script should be revised. He related he asked the director, whose name he did not give, as to what line should be substituted for this line concerning Hitler. The director told Draper to substitute the name of Stalin for Hitler. Draper indicated that he realized the significance of such a statement and said he could not say such a line in the movie. He then commented to the audience that he had a great ambition to dance in the Soviet Union and the Balkans at some future date.

"BODY AND SOUL"

Released by Enterprise Productions

Producer — R. B. Roberts
Director — Robert Rossen
Screen Play — Abraham Polonsky
Cast: Starring — John Garfield
Lili Palmer
Anne Revere

The director, Robert Rossen, has been identified as a member of the Communist Party in Los Angeles. His Communist connections are set out in Section I of this memorandum. The screen writer, Abraham Polonsky, has also been identified as a Communist and his Communist connections are set out in Section I.

The cast includes John Garfield, who has been identified by Confidential Informant as a Communist, and Anne Revere, who also has been identified as a Communist and her Communist connections are set out in Section I of this memorandum.

who reviewed the picture "Body and Soul," stated that it deals with the prize fight racket and as far as Communist propaganda is concerned, he did not believe it was "as hot as others" he had seen. He related, "It portrays the rich and successful man in a bad light and the finest character of them all is a colored fighter." The colored fighter is managed by a dishonest promoter and is maneuvered into a position where he fights a bout with a clot on his brain and is killed. The manager, according to "knows it will kill him and in the picture uses the line 'so what, it's business.'"

In bribing various fighters, the white man takes the bribe and the negro refuses \$60,000 to throw a fight, portraying the negro in a fine light, which, according to the state of propaganda in this picture. The negro fighting where injured knowing that he is injured and his manager knowing that it may be his death as well as the negro refusing a bribe while the white man accepts it shows the negro as a noble character and sympathetic character while the successful promoter is shown as an unscrupulous, dishonest, heartless individual.

"ANOTHER PART OF THE FOREST"

Presently in production at Universal-International Studios

Producer — Jerry Bresler
Director — William Gordon
Screen Play — Lillian Hellman
Screen Adaptation — Vladimir Pozner
Cast: Starring — Frederic March
Florence Eldridge

The screen play of the above picture was written by Lillian Hellman, whom the screen play of the above picture was written by Lillian Hellman, whom the screen play of the above picture was written by Lillian Hellman, whom the screen play of the above picture was written by Lillian Hellman, whom the screen play of the above picture was written by Lillian Hellman, whom the screen play of the above picture was written by Lillian Hellman, whom the screen play of the above picture was written by Lillian Hellman, whom the screen play of the above picture was written by Lillian Hellman, whom the screen play of the above picture was written by Lillian Hellman, whom the screen play of the above picture was written by Lillian Hellman, whom the screen play of the above picture was written by Lillian Hellman, whom the screen play of the screen play

With regard to Lillian Hellman, Confidential Informant

f the Los Angeles Office in 19th stated that she was a high-ranking

communist who had associated exclusively with known Communists and Communist

front organizations for at least twenty years. In this connection, it should be
pointed out that Informant is a former member of the Communist Party in
Los Angeles.

According to the this story deals with "the most degenerate characters I know." He related that the story has to do with a Southern family living in a period immediately following the Civil War. The father has made considerable money by profiteering during the war which has resulted in continuous squabbles over money between him and his family. The related that the story deals with the reconstruction period and portrays the Southern aristocracy as a degenerate and ignorant class.

reviewed the script for this

picture and has made the following remarks:

"This script as a whole, in story, theme, intention, and implication, is most certainly propaganda for Communism - or, more specifically, it is vicious propaganda against the capitalist system.

"The story presents a family of monsters in a small Southern town in the year 1880. All the members of the family are unspeakably depraved (except the mother, who is insane) and indulge in every possible kind of villainy, including incest. They are shown in a manner which implies that they represent a rising new social class - the businessmen.

"The sole motive of the family is greed for money. The father got his start by alleged 'profiteering' during the Civil War and by betraying Confederate soldiers to the Union Army for a financial reward. (He led Union soldiers to a Confederate camp, with the result that 27 young Confederates were slaughtered in their sleep — not a very flattering incident for the Union Army, incidentally.)

"The father, the two sons and the daughter now spend all their time lying, cheating, double-crossing, blackmailing one another and everybody - in order to get money. The pursuit of money is made to appear evil and sickening - and the audience is left with the impression that money can be obtained only by such methods, that these are the only kind of people who can become rich. This is not said explicitly, but it is implied very forcefully - because there is not one line of dialogue, not a single reference to any honest method of acquiring wealth. The Hubbards are not presented as a freak family of scoundrels. They are presented, by implication, as the rich.

"All the other characters of the story, everybody in the town where the action takes place, are poor, ruined by the Civil War. The Hubbards are the only rich in the midst of general devastation. If there are any other kind of rich people in the town, the story never mentions them.

"There is not a single 'good' or actually sympathetic character in the whole story. As sole contrast to the Hubbards, there are only some ruined Southern aristocrats, who are futile, helpless and stupid — such as the stuffy John Bagtry and the half-witted Birdie. These are presented as the only honest people and are placed in the position of 'sympathetic' characters — yet here is what they stand for:

"Pages 101-102:

BIRDIE

"John wants to go to Brazil right now. The radical people down there are trying to abolish slavery, Mr. Hubbard, and ruin the "'country. The planters have been looking for Confederate officers so John will be able to fight again for his ideals."

MARCUS

'Why don't you choose the other side? Every man needs to win once in his life.'

JOHN

'I don't like that way of saying it. I fight for a way of life.'

"Here it is clearly driven home that John is not just a character in a story, but the representative of a 'way of life.' The only representative of the other, new 'way of life' which has defeated him, the representative of the capitalistic North as against the feudal South, the accomplice of the Union Army - is Marcus Hubbard (and his vicious children). No, Marcus is not just a villain - he is the symbol of the new economic order. This is stressed explicitly on page 102, where Marcus says to John:

MARCUS

'Well, I disapprove of you. Your people deserved to lose their war and their world. It was a backward world, getting in the way of history. Appalling that you still don't realize it.

"The political message of the picture is certainly appalling. It tells people in effect, that the course of American history consisted of a slave system which was replaced by something still worse, by the rise of capitalism — as exemplified by Marcus Hubbard. America had nothing to offer — except a choice between the 'ideals' of John Bagtry and the modern world of the hubbards.

"This is not left merely to implication. It is stressed in a conversation between the two subhuman Hubbard sons, when Ben, the oldest, takes over his father's fortune through blackmail and looks forward to a brilliant financial future for himself.

"Pages 155-156:

BEN

'Big things doing all over the country. Railroads going across, oil, coal.'

"OSCAR

(Eagerly)
'Think we got a chance to be big rich, Ben?'
Ben smiles.

"Here you have the filthy, contemptible implication that the magnificent progress of American industry in the last 19th century, the great spurt of productive energy unequalled in history, the 'railroads, oil and coal' were created by or for the profit of men such as Ben and Oscar!

"If the audience took this picture seriously, they would go out of the theater and murder the first person wearing a mink coat. The only thing to prevent this, will not be the authors intention, but the lurid preposterousness of the story. The nondiscriminating, however, will leave the theater with a good charge of hatred and indignation against the rich, the businessmen and the American system as a whole.

"On page 119, Marcus Hubbard describes his past as follows:

MARCUS

'At nine years old I was carrying water for two bits a week. I took the first dollar I ever had and went to the paying library to buy a card. At fourteen I was driving mules all day and most of the night. But that was the year I learned my Greek, read my classics, taught myself —

"This is a fairly subtle point, and the audience might safely miss it, but this passage is a parody on the life story of a self-made man. If Marcus Hubbard were intended to be taken as a plain criminal, he would have been shown spending his youth in reform schools or indulging in petty larcenies. But no, he is given the standard biography of a hard-working, ambitious self-made man. Only Communists would sneer at and discredit the kind of effort Hubbard claims to have made in order to rise and educate himself.

"On page lil., Hubbard's wife explains how he made his money during the Civil War:

LAVINIA

'People were dying for salt, and I thought it would be a kindness to run the blockade and bring it to them....Only I didn't think he would be asking eight dollars a bag for it - a tiny little one pound bag. Making money out of other people's misery!'

"Most people are quite confused on what constitutes war profiteering - so it is a standard Communist practice to denounce legitimate capitalist

"methods in the guise of denouncing 'war profiteering.' By the proper definitions of a free economy, only dishonesty in obtaining or executing government contracts can be classified as 'war profiteering.' The activity denounced in the above dialogue - a man running a blockade and making a profit on a product which he alone is able to supply - is not profiteering, and is not reprehensible. People were not forced to buy his product, they needed it desperately, and there is no definable limit to how much profit a man may or may not make. The mere conception of limiting profit is a collectivist idea. In a free economy, profit is established by supply and demand - and nothing else whatever.

"Such a line as the suggestion that somebody should run a blockade out of 'kindness' is economic demagoguery of the worst kind. Neither 'Kindness,' nor 'noble intentions,' nor altruistic motives can produce goods or pay for them. Somebody has to produce them and somebody has to pay. It is this mixture of 'kindness' with economics that is the sure sign of someone preaching a Communist economy.

"The line 'Making money out of other people's misery!" is practically a bromide of the Communist propaganda machine. If such a slogan is repeated often enough and people actually accept it, it would justify any hungry bum in looting any grocer, because the grocer, too, could be defined as making money out of the bum's misery. The implication here is that it is evil to make money on something which others need. Since nobody buys anything unless he needs it, the further implication is that all profitmaking business is evil.

"Page 111, More of the same disgusting tripe:

LAURETTE

'- you got rich, bringing in salt and making poor, dying people give up everything for it. Right in the middle of the war, men dying for you, and you making their kinfolk give you all their goods and money!

"Page 110, Marcus_Hubbard says about his son:

MARCUS

'And he steals a little. Nothing much, not enough to be respectable.'

"This may be just a wisecrack - or it may imply that you have to steal a lot in order to become respectable in our society."

also read the script and stated as follows:

"The Children's Hour, 'The Little Foxes' and now this. Three in a row dealing with the most degenerate characters I know. 'The Children's Hour' was a great picture, but made you sick at your stomach. 'The Little Foxes' - you wanted to go out and brush your teeth after you saw it. It was diseased; every character in it was diseased, and yet it was beautifully written. This script is beautifully written, and every character in it is diseased. There is no character here that has any virtue unless it be the mother who was sick-minded, with the exception of three negroes, the three servants in the house. When they appear they are bright and good.

"This picture deals with the South in 1880. It starts with a celebration of a kind of Memorial Day for 20 young Confederates who were murdered, massacred by the Union Army because someone led them to the place where the men were camping and it had never been known who led them. Well. the story develops that it was the rich man of the town today who led the Army to the hiding place. His name is Marcus; he is a money lender and owns the store and lends money at tremendous rates; he is either a Greek or he likes Greeks; he is always reading Aristotle. The mother is a weak. frightened woman, Lavinia, as we first see her, and she is nervous and jumpy and comes down to pray at this field and her husband has forbidden her to go to it. This fine young colored girl gets her in time to bring her back to the house because her husband is a martinet. There is a character of a fine decent Northern money lender who comes down to loan money at 7 per cent and not the 10 and 15 per cent that Marcus has been charging, and the Ku Klux Klan, of which the younger son of Marcus is a member, rides him down and beats him up. The suggestion here was that his father had ordered him to do it because he tried to get money from his father for the act.

"Regina, the younger sister, and daughter of Marcus, has been sleeping with one of the young Confederate men with whom she is in love who does not love her, and the elder brother plots against that situation in order to mix it up because he wants the sister to marry another young rich man. The Southern boy does not have any money. The brother wants his sister to marry a rich man instead of a poor one.

"It is a completely diseased group mentally and morally. The family attitudes and life are beyond belief when you read it, however, every character is believable because it is so finely done; that is to say, it is the same in all three plays. The characters are as believable in this play as they were in 'The Little Foxes' and 'The Children's Hour' because they are so magnificently drawn; because the woman is a magnificent writer."

The author, in portraying the characters, as has been stated above, showed them to be a completely degenerate lot. Saids

"They are the same people we met in 'The Little Foxes,' decayed gentry. Oscar, the second son of Marcus, is going to marry a little chippy that he calls one of the lower class, a little dance hall girl. The father answers: 'Some people are democrats by choice and some by necessity.' Ben, one of the brothers, tells his sister, in speaking of his father - 'Go up to him Regina, put your arms around him. Lie to him like you always do;' and in talking about his daughter's lover, Marcus epitomizes him as follows: 'A dead man, a foolish man from an idiot world, a man who wants nothing but war, any war, just a war; a man who believes in nothing and never will.'"

This line, according to portrayed antiwar propaganda. considered it significant that "all the children hate each other; the line occurred 'John wants to go to Brazil right now. The radical people down there are tying to abolish slavery and ruin the country. The planters have been looking for Confederate officers, so John will be able to fight again for his ideals."

Stated that this gave him the opinion that this character wanted war anywhere at any time.

The speech on page 102 saying "Your people deserved to lose their war and their world. It was a backward world, getting in the way of history" was, according to Communist propaganda. Other Communist propaganda lines, according to was a speech on page 111 when a character named Lorette said: "How you got rich, bringing in salt and making poor, dying people give up everything for it; right in the middle of the war, men dying for you and making their kinfolk give you all their goods and money."

Considered the following line Communistic propaganda when Marcus, speaking of his son, said: "He steals a little. Nothing much, not enough to be respectable."

further said, "The only characters there that are decent are the negroes and the insane mother." One incident was portrayed wherein none of the members of the family remembered the mother's birthday but the three negroes appeared in the scene in the midst of a family quarrel, carrying a cake which they had baked, showing that they were the only persons in the house who remembered the mother's birthday.

considered significant the following incident in the script when the elder son returned home: He tells the negro to carry his suitcase upstairs, whereupon Marcus says: "Take your valise to your room. It is not seemly for a man to load his goods on other men, black or white."

father: "Though ignorance becomes a Southern gentleman, cowardice does not." And in speaking of his sons, Marcus says: "My eldest, a penny-grubbing trickster; my second, a proud illiterate." The scene wherein Colonel Isham, who represents the best people in the town, accepts bribe from Marcus because the Ku Klux Klan rode down and injured a waiter, is propaganda because it portrays the entire community as rotten and penurious. Summarized this picture by saying: "It is as straight a piece of propaganda as you could have for poisoning the mind against successful people."

With reference to the reviews and comments of it should be pointed out that they have vehemently requested that the Bureau keep confidential their identities as well as other individuals who review scripts for the Bureau. It is significant to point out that the scripts were obtained by the Los Angeles Office from reliable contacts at Universal—International and Paramount Studios who would be greatly embarrassed if it became known that the scripts were read by anyons connected with another studio. These scripts are considered as sacred property to the individual studio, and it is very difficult to get them for review.

(Cetober 2, 1967 to Sebreary 5, 1966)

antivers of Notion Pistures Disclosing Communist

One of the pictures which was being "shot" at Universal International Studios during Cotober, 1947, was "All My Sons" written by Arthur Miller and screen collaboration by Thester Erskine. A reliable confidential source where is now deceased, stated that in his opinion this script contained Communist propagands. The final script which was obtained by of Universal Studios, who has requested that his fountity be wiously identified in this memorandumbes also requested that her identity be maintained confidential. Temarks concerning this production are set out below:

"All My Jons"
(Final Shooting Joript, Japt. 11, 1947)
Universal-International Fictures

"This story is the product of a thorough-going Jollectivism. It presents two basic tenets of the real Collectivist philosophy: that man has no right to exist for his own sake, and that all industrialists are criminal monsters.

This is permicious political propagands, the more permicious because it deals with fundamentals and never refers to political as such not to any political issue of the moment. There is no mention of localisate by nome for of Soviet Bussis. But what the play accomplishes is to tell the audience that capitalism is a horrible evil and that a men's concern for himself or his family is a form of deprevity.

The story is about a small town industrialist the sells defective simpleme parts to the army during the ner and cruses the denths of trenty-one pilots is plane creates. He manages to frame his partner for the crime and gets himself exponented, while his partner goes to jail. He tries to hide his guilt from his son, but when his son discovers it, the father commits swintight

"The technique employed here is one used very frequently in stories written by Reds: the plot, ostensibly, deals with the evil of making money through fraud; but the whole piece is slanted and twisted into an indictment of money-making as such; under guise of denouncing 'dishonest greed', the story denounces honest profit and all profit.

"Joe Keller, the villainous industrialist, is not presented as a freak, an exception or a plain criminal—but as the typical representative of all industrialists.

"Not a word is said in the entire screenplay about the existence of any other kind of industrialist. There is not a single reference to the magnificent performance of American industrialists during the war, to the miracles of production which they achieved, which supplied the whole world and which won the war. No, the impression left by this play is that all American industrialists were greedy monsters who sold defective munitions for the sake of making profits, that profits cannot be made in any other way, and that American boys lost their lives because of the capitalists' greed. How we won the war and where did our munitions come from, if such was the case, is not explained.

"It is important to note that in all the actual cases of war frauds involving defective munitions (such as the cases that made newspaper headlines recently), the men involved were not professional, established industrialists, but fly-by-nighters and shiftless speculators; they were men with political pull who got government loans and went into war production temporarily, as a racket. If the intention of this play were merely to expose a war profiteer—and not to damn the capitalist system—the wicked industrialist would have been presented as some such racketeer.

"But that is not the way Joe Keller is presented. He is not a shady character—he is a solid, respectable member of the community. He is not a drifter or speculator—he is a self-made industrialist who built his factory and established his business through his own effort, hard work and competence. This point is stressed throughout the play deliberately and repeatedly. There are innumerable references to Joe's technical ability. A great emphasis is laid on the fact that the workers in his factory have coined a slogan of their own—'If you want to know, ask Joe,' because Joe always knows what to do about any technological problem, when everyone else is stuck.

"This sort of characterization is a smear on the best type of American industrialist—the self-made man. To my knowledge, there is no case of this sort of industrialist putting out defective materials, in war, in peace or at any time; the creative industrialist is as proud of the integrity of his product as an artist.

"The propaganda effect achieved by Joe Keller's characterization tells the audience that his crime is not the result of his personal viciousness, but of his position as an industrialist, that it is an unavoidable consequence of the capitalist system.

"This is not left merely to implication, but is made explicit in the climax, where the whole thesis of the play comes through clearly. When his son corners him, Joe Keller confesses his guilt—and gives the following explanation (Page 107):

<u>Joe</u>

"'I'm in business—a man is in business—a batch of bad cylinders, and you're out of business. Out of business! You don't know how to operate, they tell you—your stuff is no good. They close you up—tear up your contracts. What's it to them? You lay forty years into a business, and they knock you out in five minutes. What could I do? Let them take forty years? Let them take my life away?'

"THIS is the whole and only explanation for Joe's crime given in the entire play. On the face of it, it is merely plain nonsense, written by some sophomore who knows nothing about business and has never been inside a factory. Why would one batch of bad cylinders put an established manufacturer out of business? How? Who are the 'they' referred to? How would 'they' close him up, and why? How can a business built in forty years be destroyed in five minutes?

"None of this is explained. But it is precisely the loose nonsense that serves the purpose of propaganda: to an uneducated, unthinking audience, this speech conveys the impression that such is the normal course of all American business. It is not the speech of a crook or a criminal talking about a racket. It is the speech of a man talking about business. The only thing that comes across clearly in the speech is a man's concern for his business. That is what the audience is urged to consider as vicious.

"To make sure that nobody misses the point, it is stressed and cinched on Page 108. Joe Keller's son cries to him accusingly: 'Kids hanging in the air by those cylinders, and you knew it! I was so proud you were helping us to win, and you were morrying about your business!'

mIf the play's intention were to expose a criminal, and not all business men, such a line as the above could not and would not be written. One does not accuse a criminal of 'worrying about business.'

"On Page Illi, Joe Keller, speaking about his son who condemns his crime, says: 'I should've put him out when he was ten, like I was put out. And made him earn his keep. Thenhe'd know how a buck is made in this world!'

"This is saying quite plainly that all money is made the way Joe Keller made it, and that there is no other way to make it.

"To stress the fact that Joe's morals are typical of the whole business community, it is shown that he is held in high esteem by all the best people in town. Ann, the daughter of his framed partner, thinks that this is a proof of Joe's innocence. Then she is horrified to learn from Sue, one of the town's respectable women, that Sue and all the others believe Joe to be guilty: (Page 60A)

Ann

"'Eut that can't be :-- they're on the best terms with everyone in the block. They play cards all the time, and--:

Sue

"'So what? They give Joe credit for being clever. I guess I do, too."

Again, in a kind of sophomore's conception of law, it is merely stated that Joe denied a telephone conversation (in which he told his partner to ship the bad cylinders) and this was all he had to do: he went free and the partner went to jail. Apparently the court needed and made no investigation, called no witnesses. What impression does this leave with the audience about our law, our justice and our courts? Well, the play makes a point of cinching that impression, too. On Page 64, a young lawyer, the son of the framed partner, is asked: 'How's the law?' And answers: 'I don't know. When I was studying it seemed sensible. But outside there doesn't seem to be much of a law.'

"The manner in which Joe Keller passes the defective plane cylinders to the Army is worse than preposterous: he sneaks into his factory on a Sunday, when no one is around, removes the rejection tags which are attached to the bad cylinders, and replaces them with tags marked 'Ship' (pp. 90-91). It's as simple as that. Nothing is said about any government inspections after the cylinders left the factory. A fraud committed through such a procedure is

wholatantly impossible. But what is accomplished here? The audience gets the impression that the sole, personal action of one greedy manufacturer could be and was responsible for the wholesale slaughter of American flyers. What sort of an impression does this give the audience about our entire system, both economic and political, both in regard to our business and to our government?

"The above points cover one major part of the play's theme. The other major part is the constant emphasis, hammered throughout the play, that the real evil in Joe Keller's heart, the motive for his crime, was his love for his own family. It is implied that such a love is vicious, anti-social selfishness. The play's thesis, in effect, is as follows: love of family is individual and, therefore, vicious—as opposed to love of society, which is collective and, therefore, virtuous.

"Pages 114-115. Here is how Joe Keller justifies himself to his wife:

Jœ

"'You wanted money, so I made money. A man has to take care of his family. That's the first thing—he has to take care of his family. That's the forgiven? You needed money, didn't you? To buy clothes and food and send them to school. You had to have money, didn't you?'

Kate

"Not that way, Joe. '

Joe

"'I didn't want it that way, either. What difference is it as long as you've got it... I could live on a quarter a day myself. But I got a family, so I—'

Kate

"'Joe!--it doesn't excuse it that you did it for the family."

Joe

"'It's got to excuse it!'

Kate

"!There's something bigger than the family to him."

than that. And you're going to tell him, understand? I'm his father and he's my son. And if there's something bigger than that, I'll put a bullet in my head!

"This scene is a plain, open attack on the family as an institution. It uses the terms of a man's proper, decent concern for the support of his family ('You needed money...to buy clothes and food and send them to school,') and presents this concern as a murderous evil. It stresses that there is 'something bigger than the family.' What? Why, the collective, of course.

"Fage 124. Chris, the son, makes his final speech when his mother asks him what she and his father can do now about their guilt. Chris answers: You can be better! Once and for all, you can know now that the whole earth comes in through those fences—there's a universe outside, and you're responsible to it.

"What 'fences'? The only meaning that can be attached to this piece of wooziness is that concern for the family (or for the individual) is a vicious form of building a fence around oneself—and that 'the whole earth' of 'the universe' (that is, the collective) will 'come in through.'

"Page 123. In his last speech, before he walks out to commit suicide, Joe Keller speaks of Larry (his older son who killed himself on learning about his crime) and says: 'I think to him they (the dead flyers) were all my sons. And I guess they were—all my sons.'

"That is the title of the play. The tenet that a man must love every-body's children, all children, just exactly as much as his own (not in the sense of respecting their rights or feeling benevolence, but literally love them as much as his own, making no distinction whatever) is an old one among collectivist writers. It is found quite often in the books and plays written by Reds. This is not a 'Communist Party line' in the narrow, political sense of the word. It's a little deeper than that: it's the Collectivist 'party line.'

Page 125. The play ends on a speech by Kate, the mother, when Chris leaves his home forever with the girl he loves.

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Kate

** Make a clean world for yourselves, you two-forget usand what we were. And never look back. Never! Larry is dead—and Joe is dead—so live—live!

"If the play were merely denouncing one criminal—why should the mother tell Chris to 'make a clean world'? If Joe Keller were intended to be taken as an exception, his crime would not make the world dirty. The implication here is obvious: Joe Keller represents the world of American business—so his son must make a new world, which would be 'clean'. What kind of new world?

"Translated from the double-talk, here is what this speech conveys to the audience: 'Make a collectivist world for yourselves-forget the past-and what America was. And never turn reactionary. Never! Business men are dead-so live-live!

"This theme and all the implications listed above come across quite clearly in the screenplay. (There are many other passages preaching or hinting at Collectivism, too numerous to mention). That is the effect the movie will have on an audience, and those are the ideas it will convey.

"Now it is extremely interesting to note that in the Story Test Report of Audience Research, Inc. (which accompanied this script), there is a syncpsis of the original stage play from which this screenplay was adapted—and the stage play states its theme openly, in undisguised language. On Page 15 of the synopsis, there is the following scene, which has been omitted from the screenplay:

"'What should I do?' Joe begs. 'Jail? You want me to go to jail?' Chris is silent. Tears brim in his eyes.

matter, why don't you tell me? I'll tell you why you can't say it. Because you know I don't belong there. Because you know! If my money's dirty, there ain't a clean nickel in the United States. Who worked for nothin' in that war? When they work for nothin', I'll work for nothin'. Did they ship a gun or a truck outa Detroit before they got their price? Is that clean? Nothin's clean. It's dollars and cents,

"nickels and dimes, war and peace, it's nickels and dimes. The whole goddam country is gotta go if I do! That why you can't tell me?'

"'That's exactly why, 'Chris says.

"Then am I bad?

"'I didn't call you bad. I know you're no worse than most, but I thought you were better."

"On Page 12 of the synopsis, Chris's angry speech to his father is given at greater length than it is in the screenplay, and in greater detail. Observe the nature of the detail:

""... I was dying every day and you were killing my boys and you did it for me? I was so proud you were helping us win and you did it for me? What the hell do you think I was thinking of, the goddam business? Is that as far as your mind can see, the business? What is that, the world—the business? What are you made of, dollar bills?...

"To suggest that a factory can and should produce 'guns and trucks' without payment is an idea that could be preached seriously only by a moron or a scoundrel. How long would such a factory remain in business? "That would it use to pay the salaries of its workers and the bills for its raw materials? There is only one economic system under which a factory could produce without profit (in theory and on paper only), the system which is apparently advocated by this play—the system of Communism. In practice, of course, factories under Communism simply do not produce. As witness—the lend-lease from our capitalistic factories to Soviet Russia.

"There is only one economic system under which men 'work for nothin'.' And they literally work for nothing—not getting even enough food. As witness—the slave labor camps of Soviet Russia.

"Note also Chris's line to his father: 'I know you're no worse than most.' This is saying plainly that most business men-and most Americans, for that matter-oam money through fraud, treason and murder.

"This is sickening.

"The fact that the above passages have been omitted from the screenplay does not change the nature of the story nor of its message nor of its propaganda effect. The omission merely makes the propaganda a little less crudely blatant. But all the implications are still there, in the whole plot, action, characterizations and dialogue of the screenplay. The audience will make its own conclusions—and these conclusions will, in substance, be precisely what the omitted passages had said openly. It's all there.

"Here are some quotations from audience reactions, as given in the same Story Test Report:

MA clever, interesting story manifesting the weaknesses of man. Particularly strong in demunciation of American capitalists.

"1...although it probably was fictional, it seems as if it might be about any American family."

made during the war and which caused many deaths.

"The following quotations are answers given to the Story Test Report's question: 'What did you like most about the story itself?'-

"The conflict of today's idealistic veteran (Chris) and the whole world as consisting of the Joe's and Kate's. A story of our times.

"The illusion to American industry implying it is all corrupt and instrumental in killing many American boys.' (I believe the work intended here was: 'allusion.')

"'Perhaps it would show some of these business men to do less finagling around, especially if it's tampering with lives."

"Now is there any excuse for the producers of this movie to claim that they do not know what sort of thing they are producing?"

The cast of the picture "All My Sons" as furnished by Confidential Informant is as follows:

Edward G. Robinson Burt Lancaster Mady Christians Louisa Horton Lloyd Gough

Arlene Francis Henry Morgan Elizabeth Fraser Howard Duff Frank Conroy

Writer-Producer - Chester Erskine
'Director - Irving Reis

Of the above, Lloyd Gough has been reported to be a member of the Communist Party in Hollywood by a former paid confidential informant who was a functionary of one of the clubs in Los Angeles. It should be noted that there is no information available in the Los Angeles Field Office indicating that Arthur Miller, the playwright, is or has been a member of the Communist Party. However, the script was included because, according to it wis the product of a thorough-going Collectivism.*

The script entitled "In Place of Splendor" by Constancia de la Mora was also reviewed by This script was furnished by screen writer tated that this script had been sent to a prominent screen actress by Ring Lardner, Jr. The letter transmitting the script to the actress is set out below:

"Twentieth Century-Fox Film Corporation Studios Beverly Hills, California

"December 11, 1946

"We once talked at Irving Reis's house about the writers' motion picture company of which I am one of the founders, and you expressed an especial interest in the script of Constancia de la Mora's In Place of Splendor, which we were preparing. I'm sending it to you now so that in case you think it's a possible vehicle for you, we can arrange a meeting to discuss it.

"In Place of Splendor is planned as the first production of Xanadu Films, whose members, besides myself, are Dalton Trumbo, Allan Scott, Richard Collins, Hugo Dutler, and, for variety, a producer (R. B. Roberts) and an actor (John Garfield). As you know, kiss de la Mora's book was a factual autobiography but because several of the characters involved are still living, we decided with her to make the screenplay a fictional work based on the book.

"Though it is a cardinal precept of our company not to proceed with production plans until we are sure the script is right, we have relaxed the rule somewhat in this instance because Miss de la Mora, who is much more interested in having the picture made than in money, is extremely anxious that preliminary arrangements at least get under way as soon as possible. However, though we don't feel this script is quite the final draft, it is certainly close enough to it for you to form an opinion of the whole project.

"I'd appreciate it if you would call or write me about the script at 20th Century-Fox or at the address below.

"Sincerely.

/s/ Ring Lardner, Jr.

Ring Lardner, Jr. 9481 Readcrest Dr. Beverly Hills. CR. 1-9877

"RL: FM encl"

It was noted in the above letter that of the individuals making up the firm, according to Lardner, the following are members of the Communist Party who have been identified as such through a most highly confidential and delicate source: Dalton Trumbo, Richard Collins, Hugo Butler, and Ring Lardner, Jr.

According to when the actress to whom this script was sent had read a portion of it, she threw it on the floor in disgust, calling it outright Communist propaganda, and refused to have any further contact with Lardner concerning this production.

The script was read by Mervyn LeRoy, a producer at MGM, who said that in his opinion the script was mobvious propaganda and would make a lousy picture.

The address of the Xanadu Films is given on the frontispiece of the script as 1052 Carol Drive, Los Angeles. This is the address of the R. B. Roberts Agency, whose secretary-manager is Kathryn Etta Jane O'Neill, alias Kathryn Etta Jane Roberts, alias Kathe Roberts, who was a member of the Communist Party in 1943, according to a most highly confidential and delicate source.

The remarks of informant concerning the script of "In Place of Splendor" are set out below:

"IN PLACE OF SPLENDOR"

Screenplay

рA

Richard Collins

From the Book by Constancia de la Mora

"This screenplay is crude propaganda, and quite sickening. It has no plot, story or drama. Its characters serve only as puppets who move through and talk about political events. The theme is ostensibly the Spanish Revolution. But since very little is said or shown about the concrete event or conditions pertaining specifically to the political history of Spain, the impression one receives is the theme is revolution as such, revolution entering class war.

"The only idea that emerges constantly from the very messy action is the idea that the lower classes must seize the power from the upper classes, that the poor are noble victims and the rich vicious monsters. The revolution is treated, not as an issue of political freedom for everybody, but as an issue of the poor against the rich. This, of course, is a Markist standard.

"All the characters who come from the upper classes are vicious, with the exception of the heroine and a few of those sympathetic to her. But these few are all 'for the Republic' or, 'for the people,' even though they are born in aristocracy. Everyone who is not 'for the Republic' is presented as a monster. All the poor—servants, peasants, or workers are presented as goldenhearted creatures full of nothing but kindness and maternal love. This is all as crude as that.

"The story opens with a sequence which casts an ugly reflection on the Catholic Church. It shows the children of the rich in the Convent School, being drilled and ordered about like soldiers. The first words of the screenplay come from Maria, (the heroine as a child) reading to the class the story of a Catholic saint as follows:

Maria's voice

(distinctly)

"...There can be little room for doubt that Margaret shortened her life by her austerities. At the end of every Lent she was in a pitiable state from fasting, deprivation of sleep, and neglect of her person. "The rest of what she reads is on the same order. It is a description of religion definitely slanted in such a way that it makes it sound revoltingly cruel and senseless about a saint who died of privation.

"The cruelty and hypocrisy of the rich is emphasized in the next scene when the rich little girls are marched in a straight line to a row of poor little girls and each rich girl hands a bun with a piece of chocolate to each poor girl, undoubtedly in dead silence. This is apparently a caricature on the futile charity of the rich. The 'social significance' is stressed as follows:

"CLOSE SHOT - LAPIA AND HER POOR GIFL

"Maria puts out her hand with the bun and piece of chocolate in it. The little girl automatically raises hers, but her eyes are fixed on Maria's coat—it's warm—and then, almost unconsciously, without taking her eyes away, the little girl reaches out and touches Maria's black coat very gently for a second, just long enough so that her hand, blue with cold, can sense the warmth and softness of the wool. On her face is the most complete and wonderful absorption. And haria, watching her, is suddenly and inexplicably ashamed—...

"In the next scene, Maria, a small child, talks to her grandfather and is given the following incredible dialogue:

Don Antonio

"'We have had a great and proud history.'

Maria

"'Will we always be great?'

Don Antonio

"'Only if we deserve it.

l:aria

"'Faco says "only if we can solve our social problems."!

mearia grows up and marries Perrin, a rich young man of noble family, then discovers that he is arrogant, superficial and cruelly indifferent to her

"feelings. Her life with him in his ancestral mansion is shown as stiff and unhappy. 'His mother is a large woman with a strikingly arrogant face, but it is a face from which all dignity has gone.' (Page 38) The maid of the family is a 'young peasant girl wearing an ugly maid's uniform...' Perrin and his brothers are ardent monarchists. An old uncle, who is a Republican, says of the family, 'Except for Maria, there is not a decent person among you.'

"In the next scene, Perrin is shown firing the maid and her husband, because the husband voted in an election and Perrin had forbidden the husband or peasants to vote (how he could forbid it is not explained). Then Perrin is shown punishing his and Maria's little daughter with pointless cruelty.

"In the next scene 'social significance' comes up with a bang when we see two members of the Civil Guard dragging 'a ragged, nalf-starved, rain-scaked peasant boy' into Perrin's house. They demand that the boy tell them who stole an automobile tire. The boy begs for mercy, protests he doesn't know. With the approval of Perrin and his brothers, the guards proceed to beat and torture the boy. Perrin's brother explains: 'The peasants must learn that if a tire is stolen, someone will be punished.'

"Suddenly a crowd of peasants breaks into the house. The Republic has won the election, therefore, the peasants now have a right to break into a private house. It is here implanted that the Republic is not a political victory, but a class victory—the triumph of the lower classes. One of Perrin's brothers yells: 'Get out or we'll call the police!' The peasant answers: 'They are our police now—not yours.' This is politics, not in terms of ideas (which would be the emerican conception of politics), but in terms of class warfare (which is Marxism).

"Haria leaves her husband, unable to stand him any longer and goes back to the city, taking their little daughter Elvira. At the railway station in Hadrid she sees the hero of the story, Jose d' Alberti, and hears him make a speech about the new Republic. Jose is an officer of the Air Force and a nobleman, but he has been in exile for revolutionary activities against the monarchy and he has now returned as a national hero.

Jose

"It (Spain) must become dear and sweet to all of us. It must become precious to our peasants in our land—to the people in our villages, and to the workers in our cities. All must work for it.

"Note here that the only two official classes named specifically are: 'Peasants and workers.' The 'Republic of Workers and Peasants' was an (and still is) official slogen of Soviet Russia.

"In the next scene a taxi driver talks to Rosita, L'aria's maid.
He explains to her: 'Perhaps it is all right for your mistress to be sad.
But you! You should be all smiles!...You do not seem to understand that you and I are now running the country.' On Page 68, the taxi driver says further:
'I have a cousin who is a servant for such a great lady as your own—she is treated like a dog.' On Page 70 they see a new flag of the Republic being raised. The taxi driver exclaims: 'There it goes—over the Eank of Spain! Over the War Ministry! This is for you, my little bird, as well as for me...' Why should it be stressed that a Republican flag is raised over a bank? A free and proper republic is based on property rights—therefore a change from a monarchy to a republic would not effect property or banks. What seems to be implied here is an economic issue—a republic that would affect banks, is some unstated way, for the benefit of taxi drivers and servants. There is only one kind of economic system that takes over property—Communism (or Socialism, which is the same thing).

"On Page 74, a group of railway workers stand watching the departure of the King of Spain. 'They do not regret the king's departure. They are rather pleased by the sense of their new legally arrived—at power.' It would be interesting to know how one conveys 'legally arrived—at power' by a facial expression.

"Maria and Jose d' Alberti fall in love. There is no divorce in old Spain. But the Republic passes a law permitting divorce. Jose brings Maria to listen to the Cortes (parliament) discussion of the new law (Pages 96-98). Even though this sequence is worded merely as a defense of a person's right to divorce, the general impression it leaves is that of an attack on the institution of marriage. There was no plot or story reason for including this scene in the Cortes. For story purposes, we merely had to know that a new law had been passed, and that the heroine was permitted to divorce her husband. Why was it necessary to show a scene with long speeches advocating divorce? The impression that this was intended as an indirect attack on marriage is heightened by the fact that the Rightist Deputy, who is here presented in the position of a villain standing in the way of the heroine's happiness, has the following lines in his speech: 'The Spanish home is the foundation of our Spanish life. It is the bulwark of our nation.' (Page 98). One may gather

*that those who speak of the home as the bulwark of a nation are made to appear most unsympathetic.

"The scene on Pages 99-103 in which Maria's husband, Perrin, comes to confer with her with two lawyers and announces he has the power to deprive her of all rights—leaves the ugliest kind of impression about marriage as a legal institution. Of course, it deals specifically with the marriage laws of Spain. Put the impression it leaves may and can apply to all marriage in general, marriage as such.

"Next, there is a sequence showing Maria and Jose attending a performance of a play given for the peasants in the village. This sequence deals specifically with the fact that the theater is brought 'to the peasants' for the first time and suggests the impression of a class approach to art, art brought to the masses. The author of the play which is being presented to the peasants says: 'The Republic has brought them our imagination and our poetry, and has given us our real audience.' (Page 108). Why? Why is art a matter of politics?

"On Page 113 there is an extremely silly line that carries some pretty awful implications. Maria comes to tell her father, who disapproves, that she is going to take advantage of the new divorce law and is then going to marry Jose. She says: '...I am going to be happy with him. I have this chance...it has been given me legally by my government.' It is only from a collectivist or statist perspective that anybody could permit himself to speak, either carelessly or accidentally, about receiving one's chance of happiness as a gift from the government.

"The rest of the story, after Maria's divorce, is taken up with politics almost entirely. It now presents in newsreel fashion the rise of Franco and the Spanish Civil War. All the rebels are presented as Fascists and monsters. All the Loyalists as pure angels fighting for freedom and for the people.

"Maria and Jose are fighting on the Loyalist side in beseiged Madrid. In this part of the story the political trend is quite clear. The Loyalists are shown fighting desperately, alone, abandoned by the whole world. On Page 132 there is the following dialogue:

laria

"But why can't we stop them? Almost all of Spain is on our side."

Jose

"We have the Spaniards. But they have the steel... We cannot buy arms from France, England, or the United States even though we are the duly elected government."

"On Page 134 Karia and Jose are on their way to their wedding and are caught in the bombardment of the city by Fascist planes. Buildings collapse around them, and all seems lost when Jose cries:

Jose

"'If you will turn and look, you will see a miracle."

"The miracle is a squadron of new planes 'flying with impossible speed' that descends on the Fascist planes, beats them, and saves the day. Jose explains to Maria: 'Four days ago these planes which Russia sold us arrived in Cartagena...'

"This speaks for itself!

"As things get worse in beseiged Madrid, Jose and Maria are worried about their little daughter, Elvira, and the following scene takes place between them:

Jose

"'I've been thinking. We're really not able to take care of Elvira."

*K*aria

"'You think we should send her with the other children to Russia?'

Jose

"I think it would be better for her-school, and food, and no bombings. And it would be better for us-we'd know she was safe."

"The next scene shows Haria and Jose taking Elvira aboard the Russian ship. The dialogue is:

Elvira (in a sudden moment of panic)

"I don't want to go! I'll be eating all kinds of good things and living in warm rooms—and you'll still be eating lentils—"

Jose (to Elvira-reassuring her)

"You will like it! It is a big country and very interesting—only remember that you are their guest."

"The cabin of the Russian ship is described as follows: 'It has two bunks in it and it is gaily decorated. A Russian stewardess shows Elvira and Maria in. There are some little hand made toys on the bunk. Elvira goes up to the desk and looks at two pictures of two smiling little girls. The pictures are decorated with flowers.'

"The dialogue is as follows:

Stewardess

"They are my children...and I put their pictures in this cabin so that Elvira and the other little Spanish girl will not be lonely for their playmates.

"The stewardess goes out. Maria sits down with Elvira.

Karia

"'It's exciting. You are going to find it a gay adventure.'

Elvira

"'I'll have a good time. You need not worry about me... I will not even cry.

"The Civil War continues and Jose is badly hurt in a plane crash. The doctor advises Earla that Jose needs rest and safety.

<u>Tctoo</u>

m:...Let him have good food-music, perhaps. Get him out of Barcelona. Get him to sleep.

] aria

But where can we go? !

Doctor

"'France... Haybe Russia. They have taken many Spanish children.—Perhaps the Crimea would be very good for him."

Thowever, Jose does not go the the Crimea. Maria smuggles him across the border into France, but he recovers and flies back to fight with the losing Loyalist forces in Spain. Maria is intermed by the French authorities in a horrible kind of concentration camp. It is not explained why the refugees from Spain are put into this camp and kept in such miserable conditions. It is merely shown that this is the way the French treat them. One wonders whether the contrast with the smiling stewardess on the Soviet Russian ship is intentional or accidental.

"The last scene shows this concentration camp with 'miles of beach without shelter, surrounded down to the sea by barbed-wire, and protected at various points by machine guns aimed at the beach...A group of people, ragged, torn, weary, are entering the camp. Among them is Maria.! She is described as follows: 'She is desperately weary. Her clothes are poor, she has no belongings, she is dirty and hungry.' But Maria still holds hope for the future of her political fight in Soain. As an appeal to the whole world, and, one must assume, specifically to America, she gives the following message to an American newspaperman who asks her for a statement:

<u>Maria</u>

(quietly)

"'Tell them—they will have to pay and dearly for the loss of our freedom. Tell them that all that one people can do we have done. Now it is up to them."

"The last shot of the picture is a symbolic expression of true collectivism;

* She (Maria) starts to move off, CAMERA PANS WITH MER, she moves to rejoin her countrymen and women—she merges with—becomes one of them—as we

FADE OUT.*

"The individual merging in the mass?

"The political thesis of this screenplay is too clear to need further comment."

"SO WELL NUMBERED"

The picture "So Well Remembered" was produced by RKC and Arthur Rank, was directed by Edward Dmytryk, and produced by Adrian Scott. The musical score was written by Hanns Eisler and the screen play by John Paxton. Hedda Hopper in her column in the Los Angeles Times appearing October 30, 1947, stated: "If there were a command performance in Hoscow I don't believe the boys would find a picture made under the banner of democractic freedom more to their liking than 'So Well Remembered'. Thile there is not a single mention of Communism in the film, not one suggestion of the hammer and sickle, capitalism is represented as decaying, corrupt, perverted, unfeeling, first by a father who served twenty years in prison for gambling with his employees' money...

"Politics under the system of free election are represented as crooked. When one of the bigwigs whitewashes the slum situation to get the young social reformer to run for Parliament, fortunately the candidate discovers the capitalistic plot in time to withdraw from the race and stick to his fight for reform. He, who is described as a 'radical' in the picture, is the one Simon Pure, completely sympathetic character depicted.

"There are two schools of thought on such a picture as 'So Well Remembered'. The Lefties argue that by inspiring social reform through such mediums we may prevent Communists from taking over. Others claim that such pictures are paving the way for the Reds to take over our country... I urge you to see it, then decide for yourself whether or not hollywood is capable of inserting Leftie propaganda in its films."

It should be noted that both Scott and Emytryk have been identified as Communists. In connection with the above, it is of interest to point out that on December 19, 1946, Leon Goldberg, executive in charge of RKO Studios, contacted the Los Angeles FEI Office, at which time he desired to know whether Hanns Eisler was a member of the Communist Party or was in any way involved with his brother, Gerhardt Eisler. Goldberg gave as the reason for endeavoring to secure this information that the RKO Studios had approximately one and one-nalf million dollars

tied up in a picture which had been recently shot in England by the Arthur Rank Alliance Productions. This picture was to be released under the title "So Well Remembered," and was being completed in this country. It was contemplated that Hanns Eisler would be employed to write the musical score for this picture.

Certain individuals under contract to RKO, according to Goldberg, were putting pressure on him to hire Eisler to write the musical score. These persons were identified as Adrian Scott and Edward Dmytryk. Goldberg, during his conversation stated that he did not care what a man's political beliefs were as long as they did not affect the company's business operations from a financial standpoint. Goldberg did not evidence any apprehension over the security of this country, but dwelt primarily on the protection of the company's financial investment.

On November 7. 1947,

Federation of Momen's Cluos, who conducts motion picture reviews and reports under the name of the Southern California Motion Picture Council, Inc., furnished the following information:

"Unbicsed Countries of Current Notion Pictures," a weekly periodical published by the Fox West Coast Theaters in Los Angeles, did not entirely agree with her personal beliefs. Said she was outvoted, and that her opinion of the picture was that it contained subtle Communist propaganda. She said the proof would be difficult, but it was a definite attempt to portray the idea that socialistic action was the only solution to the poverty and housing questions. The picture was a direct slap at the U.S.A.'s way of doing things. It should be noted that the Southern California Motion Picture Council review heretofore mentioned was not derogatory, and no mention was made in it of Communistic or Socialistic propaganda.

"HAZARD"

Confidential Information of the Los Angeles Office stated that Faramount Studios are currently readying for production a picture based on the book, "Hazard," written by Raymond Chanselor. The story deals with a girl of wealth and background who becomes infected with the gambling fever and runs through her inheritance in short order, eventually winding up in a cheap hotel in California, having fled from the attentions of a mobster in some Eastern city who wants her to return to him. The girl's part is played by

Paulette Goddard who, when she arrives at the cheap hotel mentioned above and is shown to her room, asks the negro porter where she can place a bet on the horses. The porter replies that he does not know; that he is a Sunday school teacher and is not interested in such matters as this.

According to up to this point no character appearing in the picture has any good qualities, all are hoodlums, gamblers, and under-world persons.

It develops that the hotel in which Goddard is staying has a "crap" table in the basement which is operated for small stakes, and she is down there shooting crap when the place is raided. At this point in the plot it happens that the negro porter, recognizing latent good qualities in the nercine, is in the room attempting to dissuade her from gambling. Since he is in the room the porter is arrested with the others and taken before the judge. When they appear in court all of them are low underworld characters except the negro. Goddard makes a plea for his release, saying he had no part whatever in the gambling. The negro appears as a fine, upstanding individual in comparison to everyone else in the cast.

questioned why the negro would be working in such a hotel and pointed out to studio executives that in the South this sequence would be cut out of the picture entirely, since negroes are not portrayed on the screen. stated that the studio was having difficulty with Goddard because she is righty refusing to go ahead with the picture since had the negro removed and a white porter substituted in his place.

Confidential Informant

Paramount Studios, volunteered information that the studio's defense in its
trouble with Goddard is that, in accordance with the rules of the Screen Actors
Guild, the studios have agreed not to portray negroes as redcaps, bootblacks,
porters and other alleged menial types. Goddard has taken the stand that she
wants to see the negro character portrayed exactly as he was in the original
script.

Is of the personal opinion that this entire matter
represents what he considers to be Communist propaganda in motion pictures.

As an example of how negro scenes are placed in pictures so that they can be cut out by Southern exhibitors, he referred to the Paramount production "Variety Girl" currently being shown. A negro does a song and dance act and it is so placed in the picture that the entire sequence can be cut out without affecting the continuity of the production. This is done deliberately so that Southern exhibitors can remove the part.

"CROSSFIRE"

"Crossfire" has been previously discussed in this memorandum on Page 14 of Section IV. This picture was seen and reviewed by reliable paid confidential informant of the Los Angeles Office who has submitted the following report concerning the picture:

mA motion picture produced by RKO Studies in Hollywood. This picture was produced by Adrian Scott, exposed as a member of the Communist Party by the House Committee on Un-American Activities now in session in Washington, D. C.

"The director of the picture is Edward Dmytryk, a member of the Communist Party exposed by the same Committee now in session.

"The picture has very little entertainment value and is one of propaganda solely. The theme is the subject of anti-Semitism, designed to increase better feeling between Gentiles and Jews, basically an admirable gesture.

*However, it is highly debatable whether the picture serves the purpose, or whether it stimulates the opposite effect, namely, increases the tension in a very subtle manner. There is a great division of opinion in this respect among the Jewish people themselves. Some uphold the picture, particularly those who follow along with or sympathize with the aims of the Communist Party or the Soviet Union, and some think the picture should not have been made. The latter constitute the more conservative section of the Jewish people.

"The scene is laid among the most sordid surroundings, and involves a group of soldiers in the army of the United States. The principal characters are:

"An army captain, a large powerful man, who is pictured as a rabid Jewhater and, practically, a psychopathic case.

"A young Jew invalided out of the army.

"A captain of police who solves the crime of murder on which the picture is based.

"A young woman, in effect a prostitute, who works as a dancing girl in a night club of ill repute.

"The rest of the characters are inconsequential.

"The scene opens at a bar where a group of soldiers, including the young Jew, are drinking. The captain is the positive character who dominates the scene and who seems to have complete influence over all present. The young Jew says nothing, just sits and drinks.

"During the action here, the captain constantly makes remarks about the 'Jew Boy,' ridiculing him and otherwise calling attention to his racial characteristics, but patronizing him at the same time.

"The scene then shifts to the apartment of the young Jew, who has an appointment with one of the girls of the joint. Four of the soldiers, including the captain also go to the apartment where the party is turned into a drinking orgy. During this party the captain kills the Jewish boy, but not before the other soldiers, except one, have left.

"From mere on to the finish, when the crime is proved on the captain, there is the usual melodramatic detective work by the Captain of Police and assistants who eventually solve the crime. During this action there are the usual sequences on the sordid level, of one of the soldiers going to the apartment of the bar girl and coming into contact with her pimp; the killing by the captain of the one soldier who was present when he committed the murder to keep him from telling; the portrayal of the soldiers as drunks and misfits, or morous.

In all the picture, there is only one character, the wife of one of the soldiers, the one who gets trapped into the apartment of the young prostitute, who seems to possess a measure of admirable qualities. Her part is very limited.

"As this picture is most simple in plot, a psychopathic anti-Semite whose whole nature is distorted by hatred of the Jews and who kills one in a drunken orgy, the dialogue and lines of the picture determine its nature. In this respect, this reviewer draws the following inferences:

"1. The portrayal of the average American soldier drawn from civilian ranks as a drunkard or a semi-moron, a dissolute individual sexually and as one who is naturally attracted to the lower levels of social life. Only of the soldier characters, the young man from Tennessee, who showed any tendency at all of possessing ethical or moral qualities, was entrapped by the prostitute. He was described by the Captain, the villain of the picture, as being a moron that had never worn a pair of shoes before he entered the army. This is in

"line with Hollywood's conception of anyone who comes from the Southern States.

- "2. Deprecation of the armed forces of the United States. In this, the lines are put in the mouth of the captain who evinces hatred of the soldier drawn from civilian ranks, he being a professional soldier.
- Anti-Semitism: As the picture is based on this theme, it is here that this reviewer concludes that the picture will contribute, very subtly, to an intensification of Anti-Semitism. In those scenes wherein the Captain evinces his hatred of the Jews he reiterates all the cliches and criticisms of Jews such as are heard over and over again, such as they live off the fat of the land, that they are 'parasites,' that during the war they always succeeded in getting 'non-fighting' positions behind the lines, that they 'held all office jobs, etc. etc. It is the opinion of this reviewer that the recitation of such slogans or clickes really contributes to Anti-Semitism by implanting in the minds of people ideas on the subject that they might never have held before and when they do come across a situation in which a Jew might commit some breach of ethics they would damn the entire race therefor. In other words, it would contribute to the feeling expressed frequently by people who say: 'After all, Hitler did one good job when he went after the Jews'. This, in the opinion of this reviewer, is wherein this picture might contribute seriously to Anti-Semitism and intensification of racial antagonisms in the United States. If this should be the result in any degree, it plays right into the hands of the Communist movement which thrives in large part on racial antagonisms.
- All seven labelled it as pure progaganda. Five said it was a flop as a picture from the standpoint of entertainment. Two actually sympathized with the captain's views on the Jews. The five who did not care for the picture because of lack of entertainment value, when questioned as to the propriety of the picture, stated they thought such a picture should not be made because of the 'touchy' nature of the subject. The two who sympathized with the captain's views said they thought the Communists were behind it."

Adrian Scott, in an article appearing in the 'Hollywood Reporter' on Sctober 10, 1947, urged the motion picture industry to issue a series of films blasting national prejudices. Scott commented: "One 'Crossfire' is not enough to smother anti-Semitism." He proposed a continuous rolling barrage of specialized shorts, each riddling a national prejudice, which would be furnished free to exhibitors, clubs, churches, etc. He would like to see twenty to start; with most services donated he thinks they can be made for \$10,000 each.

Scott further commented: "One week every year is not enough to devote to the discussion of prejudices. It is a full-time job. The motion picture program is a start and a big start. Only one aspect of anti-minority practice would be dealt with in a film, and the shorts would be designed for the consumption of all age groups. For the very young, obviously a cartoon. For college groups a more mature analysis".

Eddie Cantor, radio and screen personality, placed the following advertisement in the Hollywood trade papers on October 9, 1947:

"EDDIE CANTOR

October 9, 1947

"Mr. Dore Schary, RKO Radio Pictures, Inc., 780 Gower Street, Los Angeles 38, Calif.

"Dear Dore:

"So 'Crossfire' opens in the local theatres today. I saw it four times at the Rivoli Theatre in New York. The first time I had to go—(RKO, y'know)—the last three times I wanted to. What a picture! Adrian Scott did himself proud. Great screen play by John Paxton. Eddie Dmytryk's job of direction is something all producers dream about. You'll not find better performances by any three men this season than those of Robert Young, Robert Mitchum and Robert Ryan.

"As for yourself, here's a great big kiss for having the guts to go through with 'Crossfire.' It has the rare combination of great entertainment and a message which should be heard and seen by every man, woman and child in America. Judging from the boxoffive returns, it looks like that's exactly what will happen.

"'Crossfire' is sure-fire.

"Congratulations!

"Cordially,

uEDDIE.

Concerning Cantor and his present viewpoint, the following is significant:

Through
it was ascertained that Lawson held a conversation with George Willner on
November 10, 1947. On this occasion Willner advised that he had been in
contact with various persons in the motion picture industry regarding their
reaction to the film hearings. Willner advised Lawson that: "they all say
that Jack Lawson is going to work here anytime he wants to". George further
stated that he had spoken to Eddie Cantor, at which time Cantor stated he was
"going to hire whomever he wished to but, of course, when he talks to other
people..."

"GENTLEMAN'S GREWENT"

This picture is currently being shown and it is a production of 20th Century-Fox Studios. A reliable confidential source at MCM, furnished the screen credits which are as follows:

Screenplay by Foss Hart, based on the book by Laura Z. Hobson.

Director Producer

Producer Music

Camera Editor

Starring

Featuring

e book by Laura 2. Elia Kazan

Darryl Zanuck

Alfred Newman Arthur killer

Harmon Jones

Gregory Peck, Dorothy McGuire,

and John Garfield

Anne Revere, Albert Dekker and

June Havoc

Of the above, Robertz Garfield, wife of John Carfield, and Anne Revere are both members of the Communist Party who have been identified as such by a highly confidential and most delicate source.

Screen writer has pointed out that in this picture a Police Lieutenant in uniform is a party to anti-Semitism and as such is subjected to much criticism. He went on that in his opinion this was a deliberate slap at law enforcement on the part of someone responsible for the production of the picture.

"MONSIAUR VERDOUX"

This picture was produced by Charles Chaplin and released through the United Artists Studios. Chaplin was also the writer, director and leading character. Among the supporting cast the most well known are martha Raye and William Frawley.

that Miriam Brooks Sherman (full-time paid Communist Party functionary; Chairman of the CD Section of the Los Angeles County Communist Party) discussed "Honsieur Verdoux" with Evelyn Averbuck (identified by reliable paid Confidential Informant of the Los Angeles Office as a member of the Communist Party, wire of alvin Abram Averbuck, full-time paid Communist Party functionary in Los Angeles. During the conversation Sherman raved about the new Chaplin picture, saying, "The guy is a genius. The message at the end was marvelous. It is a real indictment of our system. The anti-religious theme was wonderful, although some people booed at the end of the picture because of it." Sherman was very enthusiastic about this picture and said, "This and 'Crossfire' really prove the worth of Hollywood. If no other pictures were turned out during the year I would still be satisfied. Both were so good I must see them again."

reviewed this picture cald that in his opinion it was wanti-capitalistic propaganda. It contains a clear implication that nations make war for property; it carries—the message that wars such as England and France have engaged in are imperialistic. Thousier Verdoux' does as an individual what nations do in waging war." A review of the picture as published in the Fox West Coast Theaters publication "Unbiased Opinions," and made by the Southern California Motion Ficture Council says in part:

"Dangerous and destructive are the theories advanced that socity owes one comfort, security, even luxury, and that crime committed for love of family or because of need makes the perpetrator an object of sympathy and forgivable. Exonerating the individual and blaming society for all evils, is a very wrong kind of philosophy.

"The picture tells the story of a bank clerk who, having lost his position during depression, decides that big business is organized thievery, and that henceforth he will live by his wits. Having a crippled wife and son to support, he gets his money by attracting and marrying women of wealth, murdering

"them when necessary. After a number of such murder episodes the law catches up with him and, according to French law, he is guillotined, but to the bitter end he remains smirking, cynical, and without remorse, ridiculing the proffered services of the priest."

"IRON CURTAIN"

The anti-Communist picture "Iron Curtain" received a "blast" in the newspaper "Pi" on January 20, 1948, captioned, "'Iron Curtain' Movie Called Slander of Russian People." The National Council of Soviet-American Friendship asked 20th Century-Fox Films to withdraw "The Iron Curtain" from distribution because the picture is "inimical to the aims and welfare of the United States and the United Nations." Terming the film "anti-Soviet" and a "flagrant violation of the United Nations' resolution against war propaganda, the Rev. William Howard Melish, national chairman of the organization, said in a letter to 20th Century-Fox:

"This film will do irreparable harm to the peace for which so many of our young people so valiantly gave their years and lives. The picture comes at a time when the nations of the world are walking the tightrope toward the peaceful future we so fervently desire over the chasm of a third world war. The Iron Curtain' might easily upset this belance."

Pana Andrews, according to an article by Sheila Graham in the "tashington Post" on January 30, 1748, stated that the protests of the National Council of American-Soviet Friendship against the picture "Iron Curtain" will not affect the release of the picture because the picture is based on fact.

COMMUNIST INFLUENCE IN MOTION PICTURES (February 6, 1948, to Sept. 15, 1948)

All ly Sons

and a source of information for the los Angeles Ullice, early in 1948 made reference to the fact that the Universal-International Motion Picture Company was doubtful as to whether the Studio would make money from the picture "All My Sons," which the informant characterized as "grim," stating that it was not entertaining as such, but dealt with social problems. In discussing this picture the informant stated the "The message is toned down; the industrialist is made to appear as just one person."

This picture was reviewed in the "Daily Worker" of March 29, 1948, which article reflected that it was adapted from a play by Arthur Miller. This review described the picture as a "Significant Film," and stated "The reader is probably most curious about the content of 'All My Sons' has Hollywood, pressured by fear and red-baiting, watered down the play's significance." The review then stated that already a few of the lines from the original play had been deleted, but that these lines were important to the play's meaning inasmuch as they "broadened the purpose of the play." The article then stated "The play exposed and attacked the general morality of profit making through the particular development and conflict inherent in its character. The movie tends to be marrow. It attacks the particular morality of a particular businessman. If an audience is to see the relationship of this particular expression to the general nature of this system that creates it, they must bring to the film itself lacks."

A review of the film, "All My Sons," also appeared in the March 18, 1948, issue of "The People's World." This review stated that even though the father in the play had committed a crime against his fellowmen, "guided by the standard of the profit system, he does not see the monstrosity of his act, and can find readily at hand all the rationalizations used to justify every taseness, every criminality, in our modern world up to and including the projected atomic war." The article also stated "....The result is a truly great film, a heartening and refreshening film in these days when the ministers of hysteria seek to suppress every elementary expression of social truth as subversive."

In connection with Arthur Miller, the author of this play, a highly confidential and reliable source of the New York Field Division, reported that as of December, 1943, Arthur Miller was a member of the Stuyvesant Branch of

the Communist Party in New York City, and had been issued 1943 membership number 23345. Information was further received that Miller has been a contributor to the magazine "New Masses."

Another Part of the Forest

International rime torporation had had no major star under contract to the company and in an effort to attract top talent had purchased from Lillian Hellman her play "Another Part of the Forest." This purchase was made because Hellman is a big "broadway name" and the studio hoped to attract a major star to act in the picture. The efforts were successful, and Frederic March accepted the lead in the picture and the Studios paid Hellman \$200,000.00 for her story. The informant was of the opinion the Studio would not make any money on this picture, characterizing it as "grim" and dealing with a social problem. This production was reviewed in the "Daily Worker" of May 20, 1948, which stated that the play had been adapted to the screen by Vladimir Pozner and that he had made very few changes from the original play. The article was very favorable toward the film and concluded by stating that it was "a film well worth seeing."

A Streetcar Named Desire

screen writer and source of information for the . Los Angeles Office, mentioned the play currently appearing on the Broadway stage by the name of MA Streetcar Named Desire," which is directed by Elia Kazan. In connection with Kazan, the informant stated, "If he isn't a Communist he should be." According to this informant the above-named play is being praised by the Communists and portrays the decline of the American upper class. He stated that the Communists in this case are adopting a new tactic in their praise of this production, and instead of praising the "true message" of the play are praising the acting ability of the cast. He stated that their reason for so doing is in order not to attract attention to the propaganda in the play. The informant stated that the story deals with two sisters, both of whom belong to a wealthy family, and that when the family leases its money one of the sisters becomes a prostitute in order to retain her financial position and enjoy the luxuries to which she had been accustomed, and the second sister marries a worker from the "gutter." In one scene the worker, a Pole, rapes the sister who later became a prostitute and during this scene she wears a gold . dress, which is symbolic of the capitalist regime. He weers red pajamas in this scene and waves them to the audience saying "I will wave this as my banner the day my child is born." The informant stated that this is an indication of the true Communist doctrine portraying the downfall of the bourgeoise class. This informant further stated that the fact that this play is being produced by L.B. Mayer's daughter "is the joke of the season among the Communists." He also stated that several of the Hollywood studios are considering the play with the idea of making it into a motion picture.

Body and Soul

screen writer and source of information for the Los Angeles unice, reported that although the picture "Body and Soul," starring John Garfield and Lilli Palmer, has Communist Party members as actors in the picture and also had a hand in the picture's production, that it was his opinion that the picture contained no propaganda as such. He advised that the reason for this was the fact that the studio made the picture with the idea of making money, and apparently succeeded. He stated that the production of the picture was a production of the Enterprise Studios, which was practically bankrupt until the picture became a hit and as a result the studio is in a favorable financial position.

Christ in Concrete

In connection with this proposed production

for Warner Brothers, stated that Dalton Trumbo has been

connected with the proposed screen treatment of this picture. Two of the

persons who are currently attempting to promote this picture are Adrian Scott

and Edward Dmytryk, both of whom are known to have been members of the Communist

Party, according to a highly confidential source available to the Los Angeles

Office.

Of the Stenographic Department of RKO Studios reported

that the persons connected with this picture constitute a regular "Communist

nest." The individual actively promoting the production of this picture is

Joe Justman, head of the Motion Picture Central Studio, according to

of the Naussaur Studio and

Justman reportedly told that Dmytryk was not a Communist and would be cleared of the charges of contempt of Congress presently pending against him. According to the charges of contempt of Congress presently pending against him. According to the charges of the participated in a conference with Dmytryk and Adrian Scott, and that Dmytryk had agreed to furnish a handwritten letter to the effect that he was not a member of the Communist Party, which letter would be released at the same time that the picture was released. Scott also advised this informant that some of his best friends were in a position to back this picture financially and that the cast would be comprised of individuals, some of whom agreed to accept their salaries in part in deferred payments depending upon whether or not the picture made good. The

financial set up was to be as follows: Sam Mansmaker, \$60,000.00 with \$50,000.00 deferred; Luise Rainier, \$50,000.00 with \$25,000.00 deferred; Albert Dekker, \$10,000.00; Joseph Bromberg, \$75,000.00; Rod Geiger, Producer, \$25,000.00 with all deferred; Edward Dmytryk, Director, \$100,000.00 with all deferred. The picture is scheduled to be produced on a \$500,000.00 budget, exclusive of Dmytryk's salary which he is willing to defer "since he is so anxious to make the picture." Of the above individuals mentioned in connection with the financing of the picture, both Bromberg and Dmytryk have been identified as members of the Communist Party by confidential source.

Prelude to Night

previously identified, reported that the Motion Picture Central Studios had recently completed a picture entitled "Prelude to Night." This informant stated that he had seen several of the rushes of the picture and in his opinion the Communist element was so strong and the propaganda so pronounced that the Studio would lose money on it. As a result of his feelings he refused to attend any of the previews and concluded that the Studio "would lose its shirt on this production." He stated that the screen version was adapted by Dayton Stoddard, and was written for the screen by Robert Rossen and Alvah Bessie. After they had completed the screen version it was again rewritten by Gordon Kahn. Rossen, Bessie, and Kahn, according to Confidential Informant are members of the Communist Party.

This informant stated that "The whole theme is anti-capitalist and in spite of the rewritings it could not have been changed much." He stated the Studio had one and a half million dollars invested in the picture and among the stars appearing in it are Zachary Scott, Sydney Greenstreet, Louis Hayward, Diana Lynn, and Martha Vickers.

So Well Remembered

A review of this picture appearing in the "Mashington Post" on June 6, 1948, written by Richard L. Coe stated that one Hollywood columnist (easily identified as Hedda Hopper) had criticized this film as "exhibit A of Leftism," and stated that in her opinion there was no instance in which the film had violated the so called Party line. Coe's column stated that the picture had been produced by Adrian Scott and directed by Edward Dmytryk, and that the music had been composed by Hans Eisler.

Coe did not agree with Hedda Hopper's criticism of the picture and stated that in his opinion it was not Communist propaganda.

State of the Union

A review of the picture "State of the Union" written by Lee Mortimer appeared in the New York "Daily Mirror" on April 25, 1948. Among the statements made by Mortimer were the following: "If you think Frank Capra isn't using his movie version of the hit broadway political satire 'State of the Union' now at the Music Hall to peddle some peculiar advanced political thinking you had better take a look. This artful cinematic trickster hawks his propaganda to audiences through two wonderful and irrestible sales persons, Katherine Hepburn and Spencer Tracy, abetted by the masculine charms of that invoker of the screeming meemies in juves, Van Johnson."

"This stuff slipped through the customers by one of the oldest dodges in the game, 'Sure I am against Communism, but—.' The big but here seems to be a deep seated dislike for most of the things America is and stands for. The indictment against this country, its customs, manners, morals, economic and political systems, as put into the mouths of Tracy and Miss Hepburn, would not seem out of place in Izvestia.....

"The do-gooders, boundogglers, long hairs, and others of the lumatic fringe smile happily when Tracy calls for America to distribute the wealth which keep it free to all the peoples of the world.... 'from Patagonia to the North Pole' so none will have more or less. Is that in our Constitution?....

"They just tell us in passing that he (referring to Tracy) has attacked "dishonest labor bosses" but his vicious vitriolic tirades against the employers are declaimed in full."

The Judge's Wife

Universal-International Studios, in February of 1948 reported that use only production then being prepared at Universal-International Studios concerning which the informant had any doubt was one entitled "The Judge's Wife," which starred Frederic March and his wife, Florence Eldridge. The informant reported that this story deals with a stern judge who indulges in two types of justice.

Treasure of Sierra Madre

los Angeles informant active paid member of the Communist
Party
in referring to the Warner Brothers picture
"Treasure of Sierra Madre," stated that Walter Houston makes a speech in the
picture which is practically a direct quote from Karl Marx's "Das Kapitale"

This informant stated that the speech by Houston deals with the value of gold and is made during a scene in a flophouse in Nogales. The section of larx's book from which the quote is taken, according to the informant, is that dealing with value, price, and property.

Tucker's People

According to Producer at Enterprise Studios, a picture entitled "Tucker's People," starring John Garfield had its premier in New York City. This production was produced by R. B. Roberts and was directed by Abe Polonsky, both of whom have been identified as members of the Communist Party by Los Angeles Confidential Informant previously identified. The informant reported that changes had recently been made in the script and that while it is a story which is depressing, in his opinion "there is nothing in it to cause excitement." The informant stated that there had been a police brutality angle in the story and that while he did not know what would happen to this matter when the picture was finally in production, that the script as it had been rewritten had eliminated that phase of the picture.

Miscellaneous

On March 1, 1948,

New York City, which firm specializes in the production of short leatures, animated drawings, statistical designs, etc., called at the New York Office of this Bureau to report that he had been contacted by Carl Marzani, former State Department official convicted of concealing his membership in the Communist Party while working for the Government.

Marzami visited on February 26, 27, and 28, 1948, in an effort to get him to produce twelve motion pictures in connection with the election campaign of Herry Wallace. Marzani stated that he had in his possession between twenty and thirty thousand dollars worth of 16 mm, sound and photograph equipment, and desired firm to produce pictures for him inasmuch as they could produce such pictures on short notice. According to had recently completed a short entitled money for which had been furnished by the United Electrical, Radio, and Machine Workers of America - CIO, and had been put out for the purpose of having price control reinstated. In this connection stated that his contacts had been made with a man by the name of Max, but that on March 26, 1947, Max had visited with his "boss," who turned out to be Marzani, whom had known for several years. During the interview at the New York Office that Marzani is known to him to be a close friend of Laura Hayes and Roslyn Pearlman, co-editors of the United Nations Film Branch. According to both Hayes and Pearlman are admitted Communists who determine policy and Shape

impressions in connection with films issued by the United Nations. The New York Office advised that the indices of that Office reflect that in May of 1945 both Hayes and Fearlman were identified as contributors to the American Committee for Spanish Freedom, but that no other information was available in the files of that Office concerning these two persons.

The March 29, 1948, issue of "Variety" reported that the film industry had been expressing considerable interest in anti-Communist films and that Warner Brothers, in addition to the picture "The Iron Curtain," was planning to do a picture entitled "To The Victor," and also that Edward Sutherland would produce a picture for United Artists entitled "I Was a Communist." It was also reported that Louis DeRochemont would do a picture on Communism for Netro Goldwyn-Mayer Studios, and that Columbia Studios was preparing to do a picture "Portrait of an American Communist," based on a story by John McPartland, which appeared in "Life" magazine. In addition, MGM was also considering producing The Red Danube," and the article also made the following statement in connection with anti-Communist films, "Theme most avoided now has become hottest to hit screen this year. " MGH has revived its picture "Ninotchka" and this is presently being released in Italy. According to screen writer for MCH, the production "Portrait of an American Communist" being considered by Columbia Studios has been assigned to Collyer Young to produce. The informant stated that Young was one of the organizers of the Committee for the First Amendment, and that Young had made the statement that two people whom he would guarantee would have no part in the picture were Adolph Menjou and Jack Moffitt (both Menjou and Moffitt appeared as friendly witnesses before the House Committee on un-American Activities investigation in October, 1:47). The informant stated that in his personal opinion, Young would probably neutralize the positive effect of this film.

IV. COMMUNIST INFLUENCE IN MOTION FICTURES (September 16, 1948, to July 15, 1949)

"Boy With The Green Hair"

With reference to this picture, which was released by RKO Studios, Los Angeles Informant in the fall of 1948 advised that this picture had originally been purchased by Dore Schary, former Production Chief at RKO, for Adrian Scott (one of the "Hollywood Ten") but that Scott had been fired by RKO. The story was written by Ben Barzman and Alfred Lewis Levitt, Jr. It was produced by Stephen Ames and directed by Joseph Losey. Of the above, Barzman has been identified as a member of the Communist Party while Losey is suspected of Communist Farty membership. According to this informant, Ames was the only one of the above group connected with the production of the picture who was not pro-Communist. The informant stated that the original script of the picture was loaded with Communist propaganda but that Ames and other RKC executives had deleted most of it.

The "Hollywood Reporter" of November 15, 1948, in referring to the preview of this picture at the Pantages Theater, stated that the preview "was the signal for a full local Commy attendance".

The picture also received favorable reviews in the "Daily Worker" of January 13 and January 16, 1949. Among the comments made in these reviews were the fact that Howard Hughes, head of RKO, had been unable "to strip the movie of its message", and that the movie made its point about the fear and ignorance "that operate with intolerance obliquely and by the use of symbols, but it speaks for peace forthrightly." In the review of January 16, 1949, it stated that the boy in the picture who was "reviled and feared by an average American community for the color of his hair, is like an American inhumanly categoris and segregated because of the color of his skin. There is a traceable line between national politics and the esthetics of the movies within reach of the screen; and the politics of a cold war and Negro discrimination dictate to the writers of a social film like 'The Boy With Green Hair' what they shall say and how they shall say it."

"Christ in Concrete"

Information concerning this picture has previously been set out in this memorandum.

The "Daily Feoples' World" of January 27, 1949, stated that a report from London indicated that this picture was again on the production calendar and that a contract had been signed between Rod Geiger and J. Arthur Rank with the

understanding that Sam Wanamaker was to be the star of the picture and it was to be directed by Edward Dmytryk, one of the "Hollywood Ten". The article indicated that a number of individuals from the Actors' Laboratory had been promised parts in the picture by Geiger but it was felt that these promises would not be kept because of the British Government's unwillingness to pay actors in American dollars.

The "Daily People's World" of May 5, 1949, stated that the title of "Christ in Concrete" had been changed and that the new tentative title for the picture would be "In God We Trust".

"We Were Strangers"

With reference to this picture, which was directed by John Buston, produced by S. P. Eagle, and released by Horizon-Columbia Productions, the "hollywood Reporter" in its issue of April 22, 1949, stated in part: "It is the heaviest dish of red theory ever served to an audience outside of the Soviet — and the repercussions will not end with this comment. . . It is Party-line all the way through — the Americans are shown as nothing but money-grubbers and the downtrodden are urged to revolution to achieve their freedom." The article stated that John Garfield starred in the production and summarized by stating, "When previewed in the Columbia projection room two nights ago, the film ended on a note of embarrassment — not the usual regret when a picture is a turkey, but because those present felt ashamed that they lacked the guts to stand up before it was over and identify 'We Were Strangers' for what it is — a shameful handful of Marxian dialectics."

The picture received praise in the "Daily Feople's World" of April 3, 1949, which described it as one of the pictures which should be entered at the Czechoslovak Film Festival and described it as a "brilliantly conceived picture". This review indicated that the picture was based on an episode in Robert Sylvester's "Rough Sketch" telling of the revolt against dictatorship and the overthrow thereof.

"The Big Knife"

Although not a motion picture The Big Knife" is a recent play by Clifford Odets which appeared in New York, and due to the relationship with the movie industry and the fact that John Garfield and J. Edward Bromberg, both prominent in the movie colony, were starred therein, it is being included in this section of the memorandum.

The "Daily People's World" of January 20, 1949, stated that "The Big Knife" was the first play in ten years of Clifford Odets and had been directed by Lee Strassberg, described as one of the founders of the Group Theater. This article stated that the play "tells the story of the corruption of a young actor by the forces in play in Hollywood" and that it was expected to be one of the most controversial plays of the year.

The "Daily Worker" of February 28, 1949, set forth a detailed review of the play, which review was written by Barnard Rubin. Among the comments on this play made by Rubin were the following:

".... It is a conscious, if somewhat clumsy blow aimed with deadly intent against the giant film industry — one of the most powerful instruments the money class has for corrupting the American artist and public... The predominant theme of 'The Big Knife' is that artistic integrity — the will to help produce a culture of genuine merit for the American people — cannot survive in a Hollywood dominated by Big Money as a profit-making Big Business Institution."

The review closed by recommending the play as one which was eminently worthwhile seeing.

Miscellaneous

With reference to Communist influence in motion pictures themselves, Los Angeles Confidential Informant stated that Dore Schary was one of the most important men in Horlywood because of the "subsidy he can give to the Farty" and that he felt that Schary would hiremany Communists and fellow travellers at NGM because he had followed that practice while at RKO.

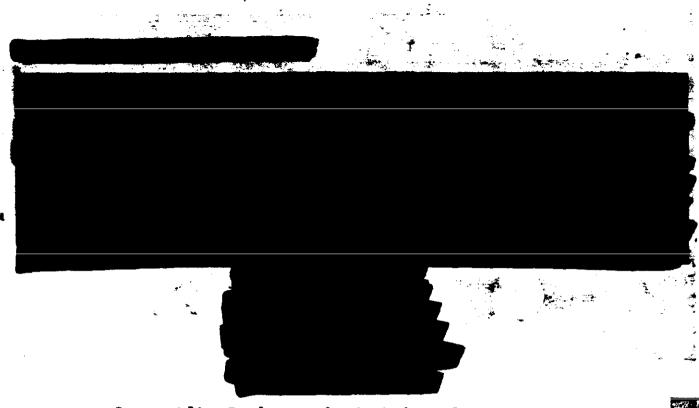
Following Schary's affiliation with MGH, local trade papers in the Los Angeles area carried stories to the effect that he planned to release a certain number of "message pictures" at IDM.

Los Angeles Informant advised that Schary would work under the direct guidance of L. B. Mayor and Los Angeles confidential source former producer at MDM, had stated that it had consistently been Mayer's position that he was not worried about Communist propaganda in motion pictures because he would personally see to it that no such material finally reached the screen. The informant reported, however, that all individuals who knew and recognized Communism in motion pictures and who had previously brought it to Mayer's attention had either been fired or given notice by the studio.

In the fall of 1948 it was learned that Roman Bohnen, who has been identified as a member of the Communist Farty, was attempting to market a play entitled, "This Little Pig Went to Market". Los Angeles Confidential Informant after seeing the play, characterized it as "loaded with propaganda." During the fall of 1948 Bohnen was attempting to obtain financial backing for his play either in Hollywood or New York.

Los Angeles Informant in the fall of 1948 furnished publicity for use by "Contemporary Stage", indicating that this organization intended to present legitimate theater in Los Angeles at less than motion picture prices. The first play announced was "Private Hicks", which was written by Albert Maltz and directed by Karen Morley. The Stage Manager was Burt Holland, the sets were designed by Tom Holland, and one of the members of the cast was Feter Virgo. All of these individuals have been identified as past or present members of the Communist Party. The second play contemplated by "Contemporary Stage" was to be "Waiting For Lefty" by Clifford Odets. The stage settings were to be by Dave Sarvis. Tom Holland was listed as a member of the cast and technical credits were accorded to Martin Ferlman. Of the above, Sarvis, Holland, and Perlman have all been identified as past or present members of the Communist Party.

In January, 1949, it was learned that Roberts Productions had certain story properties which it was intending to complete within the next 12 or 18 months and that John Garfield was scheduled to star in one of the pictures. One of the pictures contemplated by Roberts Productions was an original entitled, "Deborah" by Richard Collins, who has been identified as a Communist Party member, and "The Great Indoors" by Ring Lardner, Jr., who is a known member of the Communist Party and one of the "Hollywood Ten". Another contemplated picture by Roberts Productions is an untitled comedy being written by Abraham Polonsky, who has also been identified as a Communist Party member.



Lawson, Malts, Trumbo, Bessie, Dmytryk, Wexley, Rosson and Cole are Communists and their Communist affiliations are set out in Section I of this memorandum. Edward G. Robinson has been identified as a Communist by Informant Charles (haplin, according to may or may not be a named of the Communist Party. However, has stated that Chaplin has always gone along with the Communist Party and has helped them financially. He stated that Chaplin has financed the West Coast Communist newspaper "Peoples World." John Carfield, according to Informant has been affiliated with the Actors Laboratory, the Young Communist League, survivoed Anti-Masi League, Hollywood Democratic Committee and the Hollywood Independent Citizens Committee for the Arts, Sciences and Professions. All of the above organizations, with the exception of the Young Communist League, the former youth group of the Communist Party, USA, are discussed in Section III of this memorandum. Carfield has also been identified as a Communist by

Mikhail Ealstosov, Soviet motion picture representative came to Hollywood in August of 1943, where he endeavored to purchase American films. Among the films he sought to purchase were "Little Foxes" and the "Earl of Chicago." The first of these films depicts a degenerate Southern family, the latter is a story of a Chicago gangster in England. It may well be a part of Ealstosov's plan or propaganda technique to obtain such pictures in order to exhibit American life at its worst to the Soviet people, much in the manner that Adolf Hitler, through his propaganda ministry, tried to convince the German people for several years before the war that the United States was nothing more than a nation of Chicago gangsters.

Following Ellatosov's return to the Soviet Union, his detice were turned over to the Vice Consul in Los Angeles. Since that time there have been limited contacts between Soviet diplomatic representatives and notice picture personalities.

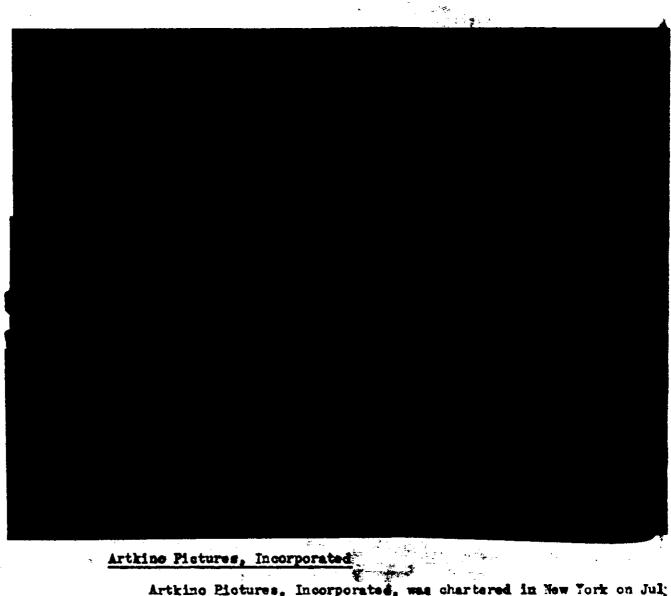
In May of 1946, Gregory L. Irsky, formerly of the Amtorg Trading Corporation; Leonid Kozmatov, film camera man; and Boris Tolstogowsov, a film technician, came to the United States from the Soviet Union, as a commission to study scientific technique on behalf of the Soviet Union, to arrange for cinematographic equipment and to negotiate for technical assistance in the motion picture field. Informant of the Production Division for Bell and Howell, motion picture manufacturing company, related that Irsky in his contacts with his indicated that he was endeavoring to disseminate Russian propaganda type films on various phases of Soviet life, such as the Soviet military strength, under the guise of educational features, to American schools and colleges. This project, of course, did not materialise.

The Los Angeles Separe envilled Separes Mories sellecting that Konstantin Simust hald a party aband a Masies side enchared in the harbor at Los Angeles. Among those the attended this party there for and firs. John Carfield, Mr. and Mrs. Charles Chaplin and Louis Milestons. The Los Angeles

With regard to Simonov's visit to this sewatry, the Jume, 1946 issue of the "Screen Writer," which is the official publication of the Sorcen Writers Guild, carried a transcript of an informal discussion held under the auspices of the Hollywood Writers Mobilization between Simonov and members of the Screen Writers Guild. The informal discussion was presided over by Dalton Trumbo, a Communist, whose Communist affiliations are set out in Section I and who is employed as a screen writer in the motion picture industry.

This article contained a question propounded to Simonov concerning the rights of a writer of his material. Simonov replied that Soviet writers do not sell their work outright to the film industry but rather only sell the right for screening, indicating that the right for publishing the material remains in the hands of the author. It should be pointed out that the Screen writers Guild is the organization supporting the American Authors Authority, which program, conceived under Communist guidance, calls for the copyrighting and subsequent leasing of screen plays rather than the selling of screen plays to producers.





Artkino Pictures, Incorporates, was chartered in New York on July 22, 1940. It was registered, listing as its foreign principal, Soyusihtor, Moscow, USSR.

The organization claims that it is engaged in the importation of motion picture films from Soviet Russia and the distribution of these films in the Western Hemisphere. Although there is no apparent direct connection between Arthree Pictures, Incorporated, and the Communist Party, USA, seven

of the people associated with the organization have been identified either as members of the Communist Party, Communist Political Association or closely associated with the Communist movement through front organizations.

Rose Ladell, who was listed as Vice President in January of 1947 of Artkino Fictures, Incorporated, is married to Sam Kadell, alias Sam Huldofsky. Sam Hadell has been reported by several reliable sources, including and reliable informant

as being actively affiliated with the Laterfront Section of the Communist Party in New York.

Ginger Canor, switchboard operator at Artkino, is believed to be identical with Gertrude Canor, who was born in New York City on February 2. 1925. Feliable informant a former member of the Communist Tarty and former confidential informant of the New York Office, reported that Ginger Robeson, believed to be identical with Ginger Canor, was among those present at the Innwood Victory Club of the Communist Political Association on February 6, 1945, at New York City. He also reported that she was among those present at two other meetings of this same Club, one held on December 26, 1944, and the other on January 23, 1945. Hancy Markoff, listed as a telephone operator at Arthine, has been referred to by as a member of the OGPU, presently known as the informant MGB. At the present time this allegation has not been proven or disproven. However, investigation is being made to determine the exact status of this individual.

SOVIET ACTIVITIES

(October 2, 1947 to February 5, 1948)

Confidential informant of the Los Angeles Office provided a photostatic copy of a letter written to Eric Johnston from W. B. Smith, American Ambassador to Russia, dated August 7, 1947. This letter to Johnston is quoted as follows:

"THE FCREIGN SERVICE OF THE UNITED STATES OF AMERICA

"American Embassy, Moscow August 7, 1947

"Dear Mr. Johnston:

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If have had ir. Eisenstein, the dean of Soviet film directors, for dinner at Spaso on several occasions and to see the American films with which the industry has so kindly provided us. His comments after the showings were usually non-committal or mildly approbational. Attached is his official reaction, a recent article appearing in 'Culture and Lize.'

"It seems to me this demonstrates very clearly, if demonstration were required, the correctness of your stand in opposition to exporting certain films like 'Grapes of Wrath' and 'Tobacco Road' to the Soviet Union unless an equal number of films showing more favorable aspects of life in the United States were also exported.

"Faithfully,

/s/ W. B. Smith

"". B. Smith
"Ambassador of the United States

* "Encl: Joint Press Reading Service translation:
The Purveyors of Spiritual Poison

Mir. Eric Johnston, President

Notion Picture Association
28 West 44th Street

New York 18, New York*

There is set out hereinafter the enclosure forwarded by Mr. Smith to Mr. Johnston referred to in the above letter.

"CULTURE AND LIFE

Thursday, 31st July, 1947

"THE PURVEYORS OF SPIRITUAL FOISON About the Contemporary American Cinema.

By S. M. Eisenstein

"The American cinema has produced more than a few ultrareactionary pictures in the past. We have only to remember a very early film "Birth of a Nation" which celebrated the formation of the Klu Klux Klan, a fascist organization.

"There have also been in the American cinema, however, quite a number of really vital themes treated in a convincing manner, although this was usually contrary to the intention of the makers of the film, and certainly against the wishes of their bosses. But in one way or another there have appeared from time to time on the American screen films giving with unexpected objectivity a true picture of the code of behaviour of the gentlemen of the 'God's own country', as the Americans like to call their United States.

"In the thirties there appeared a film 'The Big House' (the American name for prisons), giving an extraordinarily realistic picture of prison conditions and showing a revolt, and its suppression - with the use of tanks.

"Later came a film 'I was a Fugitive from a Chain-gang', a striking document revealing the injustice and obscurantism of the American legal system, a sinister machine showing no mercy to those who fall into its clutches.

"Films like 'Grapes of Trath' and 'Tobacco Road' give a picture every bit as clear as the original novels of the ruthless exploitation of the unemployed and the full horror and dark abyss facing the ruined

"small farmers of the Southern states and reducing them to a subhuman condition."

"Quite recently the cinemas of America were showing 'Boomerang,' a film which reveals with full and accurate detail the backstage machinations pursued by small town politicians in the interests of their small caste, and leading to the passing of the death sentence on an entirely innocent man. The film gives a vivid picture of the methods of interrogation and extortion of confession. 'The law forbids beating during interrogation' says one of the characters, 'but the law says nothing about preventing the man from sleeping', and this means is used to reduce a man to a state in which he is prepared to sign any confession.

"Films of this kind, however, giving a more or less objective picture of the actual state of affairs are becoming rarer and rarer. Their place is being taken by films of quite another type. The American cinema is no longer what it was twenty years ago.

"The time has passed when we could merely shrug our shoulders and smile at the empty irrelevant entertainment provided by American films; or admire, somewhat condescendingly, the exploits of Robin Hood or 'The Thief of Bagdad', or the athletic prowess of Pearl Thite or Ruffy Rollan.

entire life of the country, and its art as well. At the present time the entire life of the country, and its art as well. At the present time the disciples of the Klu Klux Klan are drawing up black lists of all those who, during the war, dared to use the American cinema to address humanity on vital questions. The people on this list will be condemned to unemployment and starvation. Already the black clouds are gathering threateningly over Charlie Chaplin. There are already instances of anti-fascist actors being subjected to merciless baiting; and American films show more and more clearly how progressive elements are being swamped by the wave of reaction and themselves ofter contain praise of the same fatal reaction. Even 'non-political' American films propagate the poison in subtle form. It is not only those films openly devoted to erotic themes or to the praise of power in the person of gangsters or bandits that have a disentegrating effect.

Thatever hypocritical pretences these films make of exposing gangsters the fact remains that they are a panegyric of the gangsters' shameless methods, persistance in the pursuit of their own selfish interests and utter disregard of everything beyond these interests.

"What else can we expect from the producers of these films? After all, this code of morals, based on plunder and violence is also the code of the 'honest' businessmen, although they sit in the soft armchairs of the directors of firms and companies instead of sitting like ordinary criminals, in the electric chair.

"Even more harmful sometimes are films which are not so obvious in their praise of the basest and most animal instincts of man. The spectator is more strongly affected by a film where the poison is wrapped up in warm humanity, soft humour and touching pathos.

"There are also such 'enchanting' films as 'Going My Way' with a well-known American actor Bing Crosby, which was awarded a prize and advertised all over Europe. Here the nets for the spectators' hearts are so musical and laid so cunningly (it is not for nothing that the hero of the film is an unusually cunning snarer of human souls - a young priest) that it is only after the end of the film that the spectator realises how shamefully he has been participating in the action during the two hours while it has been shown.

"This film cleverly combines humour, a patriotic theme, lyricism and religious singing for the purpose of slurring over the real cause and the tragedy of prostitution and asserting that child delinquency is best dealt with not by changing the social conditions driving the children to crime, but by collective singing in a church.

"And the film as a whole serves as an apologia for the comer of a block of cheap flats making him out to be a benefactor, though this is in fact one of the most repulsive forms of exploitation of the poor classes in America.

"Or there are such 'enchanting' films as 'Anna and the King of Siam' singing unqualified praise of the superiority of the white races over the Siamese semi-apes and of the missionary role played by an American governess who set but to win the savages over to the biblical virtues of humility and love. The action takes place in the sixties of the last century when the Siamese were concentrating all their efforts on asserting their independence against the attempts of England and France to seize Siam in their colonising claws. There is no mention of all this, instead we see a light Francial sometimes moving picture, often dramatic, always witty and apparently quite innocent. But it would be difficult to find more subtle propaganda of the colonial politics which make the average American either indifferent or sympathetic to disgraceful acts now being committed in places so far from Siam as

"Indonesia, in the lawless realm of Field-Marshal Smuts - the Union of South Africa - and the 'independent' Philippines.

The makers of films are particularly cunning when it comes to dealing with the problem of the relations between employers and employees, whether it be a factory owner and the workers, or a big landowner and his tenants. Films showing clashes between labour and capital now appear fairly frequently on the American screen: reality is too full of these problems and interest in them is morbidly keen. And the American cinema loses no opportunity of expressing an opinion on all questions which interest, trouble or excite the spectator. The spectator is worried over problems of social injustice? All right, here we have this little theme, adapted and effectively treated. The magic hand of the film director makes it harmless whilst preserving the external drama.

"The methods of treatment are many and various. As an example let us take an average horror film 'Dragonwyck', a film about a crime punishable by death. The slightly unbalanced owner of the castle 'Dragonwyck' using a magnolia bush slowly poisons his wives one after another because they are unable to give him their heir he desires. A considerable part of the film, however, is devoted to showing the differences between the owner of vast lands and the semi-beggared tenants working for him.

"The film is interesting because of the topicality of the theme. But how to avoid coming up against the sacred principle of the right to possession of vast areas of land? The answer is very simple. The crime of the owner of the castle attains such monstrous proportions that the typical is lost sight of in the exaggeration of the individual case. The film shows not the evil of the system, but the evil of the individual representative of the system. As a result, the spectator's anger is roused by the fact of a rare screen criminal, and not by the sight of the evil of the system, one completely putting the other out of mind.

"And no one notices that a clever substitution has been made before his eyes: the screen criminal heroically takes the bullet that should have been aimed at the system.

"And at the end of the film the criminal too is absolved of his sins - postumously. For this purpose he is declared mad which makes it possible to excuse the dastardliness of his crimes and to exaggerate them to a point impossible in real life, thus dissociating them from the actual social system.

"The wolves have eaten their fill, but the sheep are still alive; the spectator has been thrilled by a film on a dangerous contemporary theme. The film earned money. Crime has been shown in the most vivid-colour. Crime has been punished. The basic principal has not been shaken. And the evil doings of which the criminal is 'medically' innocent are expiated by allowing the victim to shoot the criminal.

"The ability to take any theme, even one which in view of conditions in America would appear most slippery and dangerous; not to avoid such a theme but to retain its outward form and by means of exaggeration (or some other means) to reduce it slowly and smoothly to self-destruction and final nothingness - this is probably one of the most cunning characteristics of the American cinema.

"Films of this type give rise to a cynical inhuman attitude to reality. The men behind the Hollywood businessmen aid to deprive the average American of all feelings of honour, to make him cynical and egoistical. This is necessary left he protest against the violation of laws and justice occurring daily, hourly in America. It is necessary lest there well up in his heart indignation against the betrayal of those who shed their blood in the battle of Stalingrad, on the vast fronts of the Soviet Union where the fate of mankind was decided. At that time the papers, the radio and books all spoke about the Russians as valiant allies. Now all the filthy, dirty, dark elements have come to the surface, so that the muddy water obscures the thought of everything fine, pure and progressive.

"The American cinema is well equipped with the latest filming and projecting apparatus, uses all the latest production technique. On the sets of Hollywood towns, forest, or Egyptian scene can be built in an instant. But this technically advanced cinema is used in the service of ideas only slightly in advance of the stone age. The statue of Liberty at the entry to New York port has long ceased to be a symbol of liberty even for the United States. In 'democratic' America the cinema has become one of the weapons in the fight against freedom and democracy. How far behind us 'advanced' America is lagging. As regards social problems, America belongs not to the 19th century, but rather to the period of the widdle ages and the crusade whose bonfires twinkle so familiarly at the bonfires of the lynch courts fed with high-quality petrol.

"The skill, inventiveness and technical mastery of the American cinema are used in the service of darkness and oppression — fundamental characteristic features of the cruelty and injust system of imperialistic society.

"American films contribute actively to the consolidation of this society by imposing ideas upon the people.

"Thus the most vital of the arts - the cinema - is playing the most deadly and destructive role.

"Then we think of this, it makes us appreciate even more our young, healthy growing art - a vital, national art.

"31.7.47"

"Culture and Life."

V. SOVIET ACTIVITIES IN HOLLYWOOD (September 16, 1948, to July 15, 1949)

No activity in this field is known inasmuch as the Vice Consulate in Los Angeles was officially closed on January 15, 1948, and all Soviet personnel were transferred from Los Angeles.

VI. INVESTIGATION OF COMMUNIST ACTIVITIES IN THE MOTION PICTURE INDUSTRY BY THE CONMITTEE ON UN-AMERICAN ACTIVITIES OF THE HOUSE OF PRIPRESENTATIVES

The "cuse Committee on Un-American Activities publicly announced on June 20, 1945, that it had voted to investigate subversive activities in Hollywood to determine whether film stars and producers were involved in a plot to overthrow the Government.

It would appear that this decision on the part of the Committee was reached as a result of articles appearing in Los Angeles newspapers following a meeting in the City of Los Angeles on June 8, 1945, sponsored by the "New Masses," a Communist publication, and held in honor of William Gropper, cartoonist for the publication. Principal speakers included Richard Bransten, also known as Bruce Minton, former contributing editor of the "New Masses," and his wife, Ruth McKenney, also a former contributing editor of the "New Masses," as well as Joseph Foster, film editor of "New Masses." With regard to Richard Bransten and Ruth McKerney, it will be recalled that on September 19, 1946, these individuals were expelled from the Communist Party for an unauthorized release of a report on the National Plenum of the Communist Party held in July of 1946.

The Los angeles papers reflected that the speakers indicated that Communist propaganda and activities in the future would be centered around Hollywood, that Communists were seeking to strengthen their ties with the White House, that pressure must be exerted to continue lend-lease to Russia and that "the thousands of pretty young girls in our Communist Youth Movement must volunteer as hostesses in USO's, canteens, churches, social groups—wherever the soldiers, sailors, and marines seek recreation and are prone to listen to persuasive voices." The latter quoted statement concerning young girls in the Communist movement appeared in the Los Angeles Examiner. However, the Agents of the Los Angeles Office who were in attendance at this meeting stated that this quotation was an inaccuracy on the part of the paper. The Agents attending the meeting also pointed out that the Examiner made the statement that the program presented had been "carefully blueprinted in New York City by Earl Browder and other American Soviets." No such statement in fact had been made at the meeting.

The Congressional investigation was held as a result, and following the investigation the Committee prepared three confidential reports. The first report contained many blanks t statements and conclusions which did not appear to be supported by evidence.

The first section of this report was devoted to the naming of some of the prominent Communists in Hollywood. The second section dealt with the actors Laboratory, a Communist-influenced group, the Hollywood Independent Citizens Committee of the Arts, Sciences and Professions (formerly known as the Hollywood Democratic Committee), the Emergency Committee on KFI, the Anti-Defamation League, the Peoples Educational Center and the Hollywood Writers Mobilization, all of which were referred to as Communist-inspired groups, with brief statements concerning the activities of known Communists connected with these groups.

The next section set forth a list of names of individuals "believed to be" members of the Party in the Hollywood area. Section Four dealt with Communist activities in the various guilds in Hollywood and contained for the most part general statements concerning these guilds.

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Part Five entitled "Communists in Labor Unions," was devoted in the main to Eerbert K. Sorrell, one of the principal figures in the motion picture industry strikes. Part Six entitled "Russian Government's Interest in Motion Pictures," discussed primarily the visit of Mikhail Kalotozov to Hollywood. Kalotozov, who was in Hollywood during 1943 was a representative of the Soviet Film Industry, Soyuzintorgkino. The motion picture, "Mission to Moscow" was also discussed in this section, particularly with regard to the newspaper comments made concerning it, indicating that the picture was nonfactual and untruthful. The conclusion of the report discussed the aforementioned Communist meeting held in honor of the "New Masses." A considerable portion was also devoted to the alleged trouble that Ivan Levedoff, actor and writer, had in obtaining employment because he was opposed to Communists and Communism.

The second report, which was called a supplemental report, was dated September 28, 1945, and reviewed the publications: "International Theater," said to be an official publication of the International Union of the Revolutionary Committee, published in Moscow, Russia; "The New Theater," an American publication, the organ of the Workers Committee, which was a section of the International Union of the Revolutionary Theater; "International Literature," said to be an organ of the International Union of Revolutionary Writers published in Moscow; and the "T.A.C. Magazine," an American publication sponsored by the Theater Arts Committee. The international and Communist connections of these publications from available copies were reviewed and set out in this report.

The third report, another supplemental report, issued early in

1946, limited its scope to the activities and affiliations of the Communist activities engaged in by the writers employed by Metro-Goldwyn Kayer Studios.

This same Congressional Committee on December 3, 1946, held a preliminary hearing in Los Angeles concerning the Communist activity in the film industry and, according to reports received, only three witnesses were called and the hearings were superficial. The Committee announced, however, that it would return in January of 1947 to conduct extensive hearings on all phases of this type of activity in Hollywood.

The next statement concerning Communist activity in the motion picture industry was made by you in your testimony before this group on March 26, 1947. On this occasion you pointed out that the Communists launched their attack in Hollywood during 1935, directing their activities at the infiltration of labor unions and so-called intellectual and creative fields. You stated that the Communist activity in Hollywood was effective and was furthered by Communists and Communist sympathizers who used the prestige of prominent individuals in the film colony to further their cause. You also stated that the Communists endeavored to insert into motion pictures Communist propaganda and to eliminate anti-Communist statements.

Following your testimony you will recall that Eric Johnston, of the motion picture industry, testified before this Committee. The Washington Post in reference to Johnston's appearance quoted him as stating, "As for there being Communist influence in the movies, such an accusation is absurd. If Hollywood were a Communist network, I should not be attacked every morning in the 'Daily Worker'! -- as I can assure you I am ----."

\$1 J.

As you will further recall, Father Cronin telephonically advised Mr. Tamm that Johnston had requested him to draw up a program for the elimination of Communists in the motion picture industry. You will also undoubtedly have noted that Mr. Johnston and his associates have retained former Secretary of State James F. Byrnes. Byrnes, however, is only to act in an advisory capacity concerning the pending Un-American Activities hearings on Communism in the motion picture industry. These actions on the part of Johnston do not show a consistency with his statements as quoted in the Washington Post and referred to above.

Office, advised that members of the Un-American Activities Committee arrived in Hollywood on May 8, 1947, amid a great fanfare of press releases and headlines, to conduct an inquiry concerning Communism in the motion picture industry

and to ascertain specifically the activities of Hanns Eisler, the brother of Gerhardt Rieler, who is employed in the motion picture industry as a writer.

Rovelist Rupert Hughes testified before the Committee on May 15, 1 at which time he stated that Communists dominated Hollywood to a large degre and specifically mentioned Charles Chaplin and John Howard Lawson. Jack War Vice President of Warner Brothers Studie, also is said to have testified and complimented the Counities on the work it was doing.

Chairman Thomas of the Committee complimented Adolf Yenjou for his enlightening presentation before the Committee, stating that Menjou testific that Communists in the film industry were so powerful that many of the "littipeople" were afraid to move against them.

Mrs. Lela Rogers, mother of Ginger Rogers, who appeared before the Committee, referred to "The Little Red School House" as being the People's Educational Center in Hollywood and also testified concerning an alleged Communist statement that her daughter refused to say in the motion picture "Tender Cowrade."

Robert Taylor also testified, relating that he was forced by Lowel Mellett, former Administrative Assistant to the late President Roosevelt, into playing in a motion picture which favored Russian ideologies over American The Los Angeles Examiner of May 15, 1947, from which this information was obtained, reflected that Mellett was also affiliated with the Office of War Information as the Director of the Motion Picture Division. The article fur reflected that Mellett specifically came to Hollywood for the express purpose of overruling Taylor's objection to appearing in the 1943 release "Song of Russia."

Other individuals prominent in the film world who appeared before the Committee included screen actor Richard Arlen and Henry Ginsberg. Vice President in Charge of Production at Paramount Studios. Viktor Kravchenke, estranged Soviet official, appeared before the Committee and was quoted by the Los Angeles Examiner for Eay 17, 1947, as having stated that Hollywood was a serious intellectual front in the United States and it was necessary to clear Hollywood of the Communists and Communist sympathizers.

The New York Times of May 17, 1967, quoted Chairman J. Parnell Thomas of the Un-American Activities Committee as asserting after a week of hearings on subversive activities in Hollywood that minety per cent of the Committee infiltration was in the agreen writing field, but that the Federal

Government had also abetted the work. He related that in the testimony of fourteen actors, writers, and producers, a very outstanding point that appeared many times was the influence of the "Government in aiding the Communist conspiracy."

The article also reflected that Mr. Thomas stated he reported testimony reflecting that even the White House exerted its influence on certain people in Hollywood to have certain pro-Russian motion pictures filmed during the regime of the late President Roosevelt.

He also indicated that he was not only referring to the incident which came out as a result of the testimony of Robert Taylor, but to other statements made by actors and producers who indicated how the Government persuaded them to out out Communist propaganda in their productions.

On July 21, 1:47, it was ascertained that the Un-American Activities Committoe had retained the services of former Special Agent H. Allen Smith and A. Bernard Leckie to investigate Communist infiltration of the motion picture industry in the Hollywood area. In connection with this assignment, Mr. Smith called at the Sureau and was interviewed by Wr. J. P. Yohr, at which time he advised that he had been retained by the Committee at the rate of \$25 per day and that his legal associate, former Special Agent A. B. Leckie, would receive \$22.50 per day. Smith related that he had been informed that the objective of his investigation was to line up friendly witnesses and those unfriendly witnesses which the Committee will desire to call. He said - it was his purpose to line up approximately 25 or 30 good witnesses who can through proper questioning expose the entire Communist infiltration of the motion picture industry. According to Smith, he gathered the definite impression that he could anticipate considerable pressure to buy him off and to buy off his investigators. He anticipated this pressure would come from Eric Johnston and through sources employed by him. He related that he was informed that two of Johnston's representatives visited the Committee in an effort to find out what the Committee intended to do and how far they intended to go in their investigation of Communism in Hollywood. Smith related that he understood that Conjressman Thomas told these representatives he wanted to have nothing to-do with them and kicked them out of the office. Smith indicated that he would keep the Los Angeles Office of the Bureau fully informed of his activities and that he is desirous of lotting the Bureau know of anything pertinent to our investigations which may come to his attention.

On July 23, 1947, SAC Hood had a lengthy interview with L. B. Kayer of MGM Studios concerning the hearings conducted last spring by the Un-American Activities Committee. According to Nayer, the Committee did itself a great deal of harm by publishing the testimony of Robert Taylor, inasmuch as it was

understood by Taylor and other witnesses that their testimony was to be "off the record." Hayer stated that Robert Taylor was mistaken about the actual facts to which he referred, and Mayer attributed this to Taylor's antagonism toward Communism and related that if necessary he, Mayer, would have to state that Taylor was mistaken. Hayer related that at one time during the war he received a telephone call from Elmer Davis, the head of . the Office of War Information, requesting that the film "Mrs. Miniver" be released nationwide as soon as possible in an effort to combat the strong anti-British feeling which was developing in this country. Instead, therefore, of playing large houses in the big cities, which is done with big pictures, it appeared almost simultaneously throughout the country. As a result, the studio's gross was approximately \$5,000,000 less than it would have been had it been distributed in a normal way. He related that sometime later, Coverament officials were most anxious that some kind of a picture be made to put the Russians in a better light with the American people. Consequently, the film, "Song of Russia," starring Robert Taylor, was made by MCX. Mayer, according to Mr. Hood, could not or would not state exactly who had requested that this film be made. Mayer stated that there were many governmental agencies maintaining liaison with the studio and that he could not recall which one of them handled this particular picture. He stated that he recalled that there was some Communist propaganda in the script as it first appeared and he ordered that all references to collective bargaining and the like be stricken. Mr. Mayer related that he is certain that the film contains no Communist propaganda. Mayer told Lovell Mellett and the Secretary of the Mayy, Frank Knox, that he did not care whether they made the picture or not, but if the Government wanted it made and wanted Taylor in it, then it would be necessary that his induction into the Mavy Air Service be postponed until the picture could be completed. It was felt that if his Maval induction was held up, he might be inducted into the Army by his Draft Board and, therefore, it was necessary to make a deal with the Draft Board to defer his induction, resulting in Taylor being permitted to remain and the film being produced. Mayer stated positively that this was the real truth of the story, and that Taylor was not ordered by anyone to make the film and he feels that when hearings are held in Mashington in September, Mellett's testimony and his. Mayer's, if he is called upon; will make the Committee look ridiculous for having jumped at the publicity on Taylor's erroneous statement.

It is of interest to point out that Mayer was frank to admit to Mr. Hood that he knew there were some Communists in his studio and related that he was willing to discharge all these Communists, but that if he did so his Communist writers would be grabbed up by other studios insediately and paid more money than he is paying them at the present time. This, apparently, was his excuse for having these people on his pay roll.

The Mashington Evening Star on July 30, 1947, carried an Associated Press release reflecting the statement made by Representative Nixon, Republican of California, in which he said that the Un-American Activities Committee intends to name names and to produce witnesses who will testify that they have seen persons prominent in Hollywood at Communist meetings and who will report what they said. Nixon related that most of the big stars who may figure in the inquiry will be listed as "tinged with pink, rather than as bright red Communists." According to Nixon, whether any actual Communists or fellow travelers will testify at the hearings, even under subpoena, will develop later. He said that they may follow the Party line of refusing to testify on the grounds that they would incriminate themselves.

The Washington Times-Merald on August 27, 1947, carried a United Press release indicating that former Undersecretary of State Summer Welles; George Messershith, former Assistant Secretary of State and Ambassador to Mexico and Argentina; Joseph Saboretti, Assistant Immigration Commissioner; Clarence R. Porter, Chief Inspector of the Immigration Service in Calenico, California; and Mr. P. C. Hutton, Second Secretary and Consul of the United States Embassy at Guatemala City, were to be subposmed before the Un-American Activities Committee. Specifically, the Committee, according to the article, wants Welles "and presumably the other four," to explain how and why Hollywood writer Hanas Eisler, brother of Gerhardt Eisler, got official permission to enter and remain in the United States.

the House Committee on Un-American Activities confidentially furnished Special Alent in Charge R. B. Hood of the Los Anceles Office with a list of possible unfriendly witnesses whom the Committee intends to subpoems in connection with the pending hearings of the Committee in Mashington, D. C., to be held in the latter part of this month:

Berman, Lionel
Bessie, Alvah
Cole, Lester
Collins, Richard J.
Cromwell, John
Dmytryk, Edward
Garfield, John
Kahn, Gordon
Kibre, Jeff
Koch, Howard
Larlner, Ring, Jr.
Lawson, John Howard
Maltz, Albert
McKenney, Ruth

Milestone, Lewis or Louis Morley, Karen Odets, Clifford Ornitz, Sanuel Perks, Larry Pomerance, William Revere, Ann Robinson, Edward G. Salt, Waldo Stapp, John Stewert, Donald Orden Trumbo, Dalton Tuttle, Frank also advised ir. Hood that the followin; individuals are intended to be used as friendly witnesses:

Brewer, Roy E.
Chose, Rordon
Cooper, Gary
Disney, Walt
Gibbons, Cedric
Hughes, Rupert
McCarey, Thomas Leo
McGuinness, James
Menjou, Adolphe

Moffitt, John Charles Montgomery, Robert Murphy, George Rand, Ayn Resgan, Ronald Rogers, Lela E. Ryskind, Morris Taylor, Robert Wood, Sam

In connection with this pending hearing, has confidentially advised Mr. Hood of a recent telephonic conversation he had with Robert Stripling of the House Committee on Un-American Activities. According to the was advised that a tremondous amount of pressure had been put on the committee by all sources, including Congressional, to call off or otherwise influence the Committee's action on this pending hearing into Communism in the motion picture industry. The related that in his conversation with Stripling he proposed that the vitnesses be called approximately as he has indicated in the schedule prepared by for the hearing; however, Stripling was not in complete accord with desire in this regard.

Investigator has informed Mr. Hood that he is concerned over the procedure and method of operations to be utilized by the Committee in handling the pending hearing. The has related that he has definitely promised the witnesses from California that they are going to testify along the lines which he has discussed with them. The related that a great number of the witnesses are worried that the Committee in an effort to create publicity will go off on some tangent. He related that he has tried to point out to Stripling that he wants to give the impression that the inquiry is not one to attack the industry but rather to show that the motion picture industry is being attacked by the Communists. Telated that it is his desire to show that the House Committee on Un-American Activities is endeavoring to expose this Communist activity and thus strengthen the position of the industry.

Hew York on September 15, 1947, and on the following day meet with Mr. J. Parnell Thomas. Chairman of the Committee, as well as other members of the Committee, in order to make plans for the hearing. Prior to leaving California, furnished Special Agent in Charge Hood of the Los Angeles Office with a copy of a schedule of witnesses which he hopes will be used at the hearing. This schedule is set out in its entirely hereinafter.

*After several discussions between James McGuinness, Morrie Ryskint, A. B. Lechie and R. A. Smith, the following tentative schedule of witnesses has been arranged:

1. Jack L. Jarner Co-Cwner, Warner Erothers

Time allowed: 🔒 day

Comment: From reading Warner's previous testimony, it appears that it is the best that we have, and he can lay a fine pattern of Communism in the industry. He can show the trouble that he had and what he did, and express his wonder as to why the others have not followed his actions. He will call them what they are, and state he three them out.

Let him say that he is an American and even if he has to suffer financially, he does not intend to have them in his studio, and will continue to suffer financially until such time as he has all Americans. Then, it is interesting to note that last year the Warner Brothers' statement was the best in its history, and it might be that we can bring this in to our benefit. We have not interviewed Warner, and he will not be back until around October let, but we are advised that he will not go back on his testimony.

21 Louis B. Mayer Metro-Coldmyn-Mayer Time allowed: 🖟 day

Consent: Mayer can testify regarding 'Son, of Mussia,' Tennessee
Johnson,' and the fact that there is no law and until there
is a law, he does not feel there is anything particular he can
do to Communists. We believe he will say that if there is a
law, or if the other studios would get together, he would
dismiss them, but he does not want to fire somebody and have
another studio get the benefit of it. We think that having
Mayer follow Warner will have the psychological effect that
Mayer will try to be a better American than Marner.

3. Leo Cherne

Time allowed: 1 hour

Comment: This individual is in New York and his name has been forwarded to Stripling. It is stated that he is very reliable and can lay a general pattern of the development of Communism

*1. Roy E. Brewer
Internat'l Representative, IATSE

Time allowed: 1 day -

Comment: This individual can lay a general pattern of Communism in the labor industry.

- Two unfriendly Communist witnesses should be called at this point, their names to be selected later.
- 5. Robert Mongomery)
- 6. George Eurphy) All Actors

Time allowed: 1 day

7. Ronald Reagan

Comment: The first two of the above individuals are past precidents of the Screen Actors Guild. Reagan is now President. They can give the history of Communism in the Guild, and empress their opinions otherwise.

- ** Two or three more Communists, to be selected later, should be called at this point.
- 8. Robert Taylor Actor

Time allowed: 2 hours

9. Sam Wood Director-Troducer Time allowed: 2 hours

- We should call Lowell Millett here.
- A couple more Communists, to be selected later, should be called here: Fossibly Richard J. Collins, if we have sufficient information, as he was a writer on 'Song of Russia,' regarding which incidents Taylor and Wood will discuss from the Eillett angle.
- 10. Adolphe Menjou Actor

Yime allowed: 👌 day

Comment: He will discuss the general situation.

11. James K. McGuinness Vice President, NGM Time allowed: 1 day

Comment: He will discuss the general situation, the beginning of the fight in the Screen Writers Guild, the young writers' troubles, Authors Authority, and 'Tennessee Johnson.'

*12. Morrie Ryskind Writer Time allowed: 1 hours

Comment: Will discuss the situation in the Screen Writers Guild

13. Borden Chase

The state of the s

Time allowed: 12 hours

Comment: Will discuss comparison between Screen Writers Guild magazine and the Communist Party line.

- ** Call a couple more Communists, who should be writers, at this point.
- 14. John Charles Moffett

Time allowed: 3/4 day

Comment: Will give an analysis of the pictures, following the writers. He might qualify himself by stating that when Gilbert and Sullivan wrote criticisms, they did it as Englishmen, and the Communists criticize everyody on behalf of Communists, and in analyzing the pictures ha is keeping in mind Communist Party policies and politics.

15. Rupert Eughes Author Time allowed: 2 hrs.

Comment: Can give a general analysis from the writer's standpoint.

Time allowed: 1 hour

Comment: General observations.

17. Cearic Cittons

16. Lela E. Rogers

Time allowed: 1 hour

Comment: General observations.

** Call a couple of Couple of Communist directors and actors at this point.

18. Gary Cooper Actor

Time allowed: 1 hour

19. Walt Disney

Time allowed: 1 hour

Comment: In summary, he can state that he believes in Americanism, is against all other "isms," and against Communism; Communists will not be allowed in his studio if possible to keep them out, etc.

*30. Leo McCarey

Time allowed: 1 hour

Comment: Concluding witness, from his statements regarding Americanism, that he will not permit Communists in his pictures, etc.

Would not make a picture with Hepburn, etc.

Note:

If we call Lewis Milestone as an unfriendly witness, he probably should be subposted just before Cooper, and if we locate Louis D. Lighton and he can testify, we should probably substitute him in place of someone else, possibly Lela Rogers; or let him testify along with Cooper.

One reason for calling Cooper and McCarey the last day is that they are both engaged in a picture, and if we can bring them back together we will save them thousands of dollars.

From the above schedule, we have first the studio heads, followed by the labor and technical experts, followed by actors from the Screen Actors Guild standpoint; then the special incidents of Robert Taylor.

Song of Rus ia, Wood, and Lowell Millett; followed by general witnesses; then the Screen Writers Guild, the picture analysis, and closing with three witnesses who are very pro-American.

INVESTIGATION OF CO-DAINIST ACTIVITIES IN THE ECTION PICTURE INDUSTRY BY THE

COMMITTEE ON LE-AMERICAN ACTIVITIES OF THE HOUSE OF REPRESENTATIVES

Activities of "Unfriendly" Witnesses and their Attorneys or Associates Prior to October, 1947, Hearings

On the morning of October 4, 1947, Bob Silberstein, secretary of the National Lawyers Guild in Washington, D. C., contacted attorney Dave Rein who was co-counsel for Gerhardt Eisler. Silberstein stated that the Guild is seriously considering the organizing of a meeting under the auspices of the Guila's, National Committee on Civil Pights and they would discuss the activities of the Congressional Committee from the standpoint of procedure and violation of basic policies. He indicated that this would be followed up by a spokesman of the subpoenaed movie people with such individuals as Ring Lardner, Jr., speaking and former Assistant United States Attorney General O. John Rogge presiding. The tentative date for this meeting was October 17, 1917. Rogge stated that he thought the Progressive Citizens of America was going to have a meeting in this regard. Silberstein advised that the people in California had indicated preference for a non-political forum and in wiew of this, the Progressive Citizens of America understood that the National Lawyers Guild was considering the meeting and although reluctant, had given up its plans in this regard.

The above information was obtained from

The Los Angeles Field Division advised on Cotober 7, 1947, that John Howard Lawson in a discussion with George Pepper, the secretary of the Arts, Sciences and Professions Council of the Progressive Citizens of America stated that Herbert Biberman and attorney Den Hargolis were quite insistent upon having the meeting in Washington prior to the commencement of the hearings and felt that it would lessen its effect to have the meeting after the hearings started. Lawson stated that they had felt so keenly about it that they agreed to hold the meeting tentatively on October 19, 1947. Pepper indicated that Bartley Crum, one of the attorneys for the "unfriendly" witnesses, would appear at the meeting and speak on the topic of "Literature" and that Ring Lardner's topic would be "Mass Media of Communications and Why Reaction Attacks the Artists." Pepper and Lawson discussed the various places at which the meeting in Washington could be held and it was indicated that most probably it would be held in the Fress Club.

On October 8, 1917, Dave Rein again contacted Bob Silberstein of the National Lawyers Guild. On this occasion Silberstein inquired if Rein had made any progress with regard to the pending meeting. Silberstein indicated that as soon as they got clearance from Bartley Crum they would proceed. Rein mentioned that when they got all the collactive talent together from Hollywood they could put on a little skit of some sort rather than merely have speeches. Silberstein, however, pointed out that all of the people subpoensed with the exception of one, referring to the "unfriendly" witnesses, were writers. Rein insisted, however, that in view of the Hollywood aspects they should do more than merely say that the Committee "stinks."

The above data were also obtained from

On the same date Martin Popper of the National Lawyers Guild, who also assisted in a legal capacity the attorneys for the "unfriendly" witnesses, contacted one Abe Unger in New York City. During this conversation, Popper indicated that they would endeavor to secure either Representative Jacob K. Javits or Congressman Adolph Sabath. Also, during the conversation, as possible Congressmen which should be contacted in an effort to have them attend the meeting mention was made of Richard J. Welch of California and Representative George H. Bender of Ohio.

The above information was obtained from

On October 16, 1947, Bartley Crum in San Francisco conferred with Mar Lowenthal, advisor to the American Jewish Conference with offices in New York City, David Wahl and Charles Kramer in Washington, D. C. Lowenthal first contacted Crum and began by stating he understood that when Crum arrived in Washington there was going to be so much going on that they would wish to God they never had heard of this Committee, still less of Crum. Lowenthal inquired whether John (Pierkes?) had sent Carlson something and Crum said it had not arrived as yet. Crum indicated he was flying East tomorrow, would be in Chicago tomorrow morning, and in Washington Saturday noon. Lowenthal inquired specifically concerning Crum's program upon arrival.

Crum explained they were not going to be recalcitrant, not going to be effensive, not going to be defiant. He said they would make a motion to squash the subpoenas immediately on the ground that there was no lawful legislation, and that no (?) legislation can come about as a result of this investigation; secondly, that this is a thought control deal. He stated they were all going to take the oath and remarked he had a hell of a row with the extreme left group and last night made them take the oath of allegiance and pledge to the flag.

Crum continued that on the hearing they would demand open hearings and the right to cross-examine adverse witnesses. Also they were going to demand the right to file statements and would try and make a headline every morning before 11 o'clcck. Wahl interrupted to inquire if Crum desired to be met by the press at the plane, and Crum indicated he did.

Lowenthal then volunteered his personal views declaring Crum could throw them (Committee) in the wastebasket and recalled in a previous instance on the Senate side Wendell Willkie had scared the life out of Committee members without doing a really good job. Lowenthal declared this Committee has been set up by Congress to conduct thought control and stated there is no sense trying to attack it on that ground or on the ground of civil liberties.

Lowenthal stated they are so weak and open to attack on grounds which will appeal to the public that if Crum chooses grounds with which the public is unsympathetic, he will throw away a wonderful opportunity. Lowenthal argued Crum's big fight is not at the time of the hearings at all but must be before the hearings. He stated Crum will have to make the issues for the press and should take the offensive before the hearings begin.

Loventhal told Crum he should jet off the plane and Wahl would have a few people to meet him. He suggested that Crum would have to do something in the beginning and should not go into detail but make it very short advising them (press) that he would have plenty more to say at a conference for the press, probably on Monday. Max Lowenthal said Crum should take the gloves off and say these guys should be removed from Congress, and this is one of Crum's principal purposes in coming to Washington to present the facts on that.

Lowenthal continued on Monday at a press interview Crum should present some of the movies in which the witnesses participate, not the whole list, but three or four. Crum commented they have the whole list of everything. Lowenthal observed they are completely American in the American tradition and what the Committee is trying to do is interfere with this industry telling it how it should operate. He said they are trying to set up a Congressional board of censorship which is an interference with private American enterprise.

Lowenthal continued Crum should consider a further press interview on Thursday. He counseled taking up the question of the Committee and what they have failed to do and mentioned material is being prepared for Crum now.

Lowenthal said the numbers of that countities has at the Veterior lifeire Countities and have notified as sufficient to the lower lifety of men on the Countities are on the lower lifety between the same that should be which has to do with housing and they have a deep thing should their lines of this kind. Further, they have a few other points file that, all indicating these tex-exampt Congressmen should be removed.

Lowenthal mentioned he had a lot of stuff for Grum, and that John (Pierkes) had sent him some stuff. Lowenthal said he was meeting John tonight and also meeting monther may in New York tonight who may have to some down here. Immenthal said he would be book Junder might or Monday.

Inventibul again referred to the legal motions from had mentioned and stated be does not think very well of these motions, that they are small stuff and will get him absolutely nowhere, and if he has not won his battle by that time, he is licked.

Lowenterl observed the Committee may be unmilling to allow Committee may be unmilling to allow Committee may be unmilling to allow Committee may be unmilled the necessary familiaties to enable the nublic to know what a million of including television, radio, movie to a, as ome, etc. He under a million of the color of any are desirable for retains the fraction to the million are proper and if any are excluded the reasonner boys will write the necessary stories. Orum remarked the camera was are already on their way. Lowenthal said every than bulb which moss off will look like a bomb.

nowenthal fart or suggested at the second or third press conference prior to the herrians from should have present a committee of actors and actresses. From divised constant that Lavid Selsnick, Eatherine Herburg, one a group of about ten others of similar status are coincost and got to know why they have not been supposeded. Lowenthal indicated they should be at his press conference after from said they would be cordine with him.

Lowenthal said they want to be actiful this facility was a said they moved be cordined to be a said they would be cordined to be cordined to be cordined to be a said they would be cordined to be cordined to be cordined to be a said they would be cordined to be cordined to be cordined to be a said they would be cordined to be cordi

In constuding, Lowenthal advised from he are ruine to belo the all he could but mented from to bear in mind that in his talks with from only one other person was present and that was fave (and) and there are to learn about the second and that was fave (and) and the could be a to learn about the second and that was fave (and) and the second are to learn about the second and that was fave (and) and the second are to learn about the second and that was fave (and) and the second are to learn about the second are to learn a second a second are to learn a second a second are to learn a second a second

The shove iningiation was obtained from

The Los Angeles Office received a photostatic copy of a memorandum dated October 15, 1947, which was being circulated among various executives of the motion picture industry in the form of a petition. This memorandum was furnished by Confidential Informant motion picture executive, who stated that Bavid O. Selznick and John Huston were the persons behind this activity. With regard to Selznick, and said that he mis as far to the right as you will find anyone in this ousness." Lated that he felt that this memorandum was the work of Selznick personally because of the wording and the manner in which it was set out. According to the was also asked to sign this document and to subscribe to its principles but he refused by stating that he was a member of a group which has its own campaign currently going forward in connection with the Congressional hearings and his group hopes for exposition of every Communist in Hollywood.

said that he also did not agree with the document because "I have every moral and legal right to get rid of Communists working in my studio." He said that he sees no "point in putting the Committee against the FBI" in connection with the investigation of Communism. He was of the opinion that the wording in the memorandum, "I resent the careless hurling of the word 'Communist' at every left wing member of the Democratic party and even its more radical-splinter groups," is an error and that in so far as he was concerned "the Communist spearheads are those groups which are far to the left."

(an actors agency organization), advised on October 17 that John Huston was at his home for dinner and was discussing his activities in connection with the Republican and Democratic Joint Committee of Hollywood. Huston asked to subscribe to the principles of the aforementioned memorandum. In declined, giving reasons similar to those of the work in connection with this enterprise and that Huston told him the Screen Directors Guild, with 3 or 4 exceptions, voted to lend its name to the activity.

The Screen Actors Guild under the leadership of Ronald Reagan, actor, refused to become a part of the program and when manet Lavery, former head of the Screen Writers Guild, was contacted for his stand, he was noncommittal, neither giving approval or disapproval of the project.

The above referred to memorandum dated October 16, 1947, is set out hereinafter.

"October 16, 1947

"We, the undersigned Republicans and Democrats of the motion picture industry, deplore the fact that Hollywood is about to face another Congressional investigation without proper organization against implications which, based upon all the signs, can be seriously damaging to every individual in the industry, and to the industry itself.

"We question the nature of these investigations, without questioning the privilege of the Congress to make them. We feel that changes in the nature of these investigations are clearly indicated, if basic and fundamental American rights are to be preserved. We believe that the obvious transgressions against these rights include the inability of witnesses to make statements in their own behalf; to be represented by their own counsel; and to have privilege of cross-examination.

"We do not believe that it has ever been the intention that Congressional investigations should take on the aspects of star chamber examinations; or that they should be conducted in a manner akin to proceedings under Fascistic and Communistic regimes abroad; or that they should assume the characteristics of trials, much less trials in which the investigators act as accusers, prosecutors and judges.

"We believe it to be high time that the American people were roused to demand a correction of these un-American practices; and we believe further that until these abuses are corrected, it behooves the people of the motion picture industry to organize in defense of the reputation of themselves and their craft, and the sacred American liberties of the individual and of all media of expression.

"Since this statement is prompted by an investigation into alleged Communism in the use of the motion picture screen, we wish to make clear that we are not making this statement in the belief that there are no Communists in Hollywood. We assume that there are some here as there are everywhere, but if so they constitute an insignificant minority, the parallel of which is to be found in every American industry and in every American medium. We see no reason, other than the political capital and headlines which are to be secured from the seemingly easy target of Hollywood and its people, for singling out the motion picture industry.

"Moreover, if there be any threat from this handful of Communists, there exist government agencies that are thoroughly equipped to handle such threats to the American Government and the American people, namely the Federal Bureau of Investigation and the courts. We believe the Federal Bureau of Investigation, which is maintained at enormous public expense under the able leadership of J. Edgar Hoover, has demonstrated for many years its ability to cope with saboteurs of democracy, in times of war and peace alike.

"Further, the TPI is clearly in a far superior position to either the industry or to any Congressional investigating committee in determining who is, and who is not, a Communist, and from among those who are Communists, which are of the Moscow variety.

"Certainly, the studies of Hollywood have not the slightest obligation, legal or moral, to discharge a man, even if he is proven to be a Communist, until it is clearly demonstrated that he is guilty of treasonable activities. On the contrary, no studio has the right, legal or moral, to discharge a man for his political beliefs; and we wish to go on record as stating that we condemn as un-American any employer who would discharge an employee for any such reason.

"The Congress of the United States has established as a criminal act participation in any activity designed to overthrow the Government of the United States by force. We welcome in the future, as we have in the past, any and every investigation by the FPI looking toward the ferreting out of any and every member of any group that is dedicated to overthrow the government by force, or that gives secret allegiance to any foreign power. We shall continue to extend cooperation looking toward the elimination of any such individuals from the industry, and toward turning them over to the proper authorities, subject only to our refusal to be turned into an American Gestapo in pursuit of individuals who there is no sound reason to believe have treasonable intentions.

"Going beyond such traitors, if any, in our midst: we have no sympathy with, and even less understanding of, those Americans who would trade for our proud democracy a way of life and a form of government which, wherever tried, has proven to be destructive of the rights and freedoms of the individual, which we so dearly cherish. But, until and unless the Communist Party is outlawed, we demand recognition of the complete right of any American to be a member of that party (or, indeed, of any legally constituted political party), without jeopardy to his freedom or his employment. To held any contrary view would in our opinion be the unthinkable equivalent of the treatment of democrats in those countries where Communism prevails. We wish ever to be jealous of our Bill of Rights, however much we may disagree with political philosophies which are espoused under its protection.

"We of course feel that if and when it is proven that the Communist Party of America or any other party owes its allegiance to any foreign government, it should immediately be outlawed.

"We of course feel that any person who perjured himself as to his allegiance or any other matter in entering this country should be jailed or deported.

"We of course feel that any individual who secretly and without registration takes his orders from a foreign government, directly or indirectly, is guilty of treason, and should be tried accordingly; but we feel that these trials should be conducted in accordance with basic American principles, with proper rights of defense, and that there should not be substituted for such trials mere demagogic appeals to public opinion. As to the destruction of reputations and liberties by proceedings which are the equivalent of trials but without rights of defense, we feel that the motion picture screen in all its power, as well as all other media, should be alerted and when necessary mobilized, to the end that a defense may be presented to the American people.

"Further, we resent the careless hurling of the word 'Communist' at every Left-wing member of the Democratic Party or even its more radical splinter groups. We resent this exactly as much, and for precisely the same reason, as we have resented the hurling of the terms 'Fascist' and 'tool of Wall Street' at sincere Right-wing Americans of the Republican Party — including Wendell Wilkie, who so nobly and successfully rushed to the industry's defense when it last faced an unwarranted attack and threat.

"Desparately we wish a return to the America of a few generations ago, and of many generations before that, when men of good will and of different political faiths could assemble in town meeting, discuss their political differences, and remain friends. For when the freedom to disagree, the right to dissent, is threatened in America, the whole fabric of our beloved country is in jeopardy.

"We hope, and we have confidence, that we shall be but the first of countless Republicans and Democrats to recognize that it is our duty and obligation as Americans to defend the rights of Americans of political faiths different from our own.

"We feel it would be as outrageously unfair to attempt to brand Hollywood as being Communist-ridden and Communist-dominated as it would be to attack the Eureau of Frinting and Engraving as being Communist-ridden and Communist-dominated because it prints the Communist Farty symbol and candidates on the ballots which are printed by the government at the taxpayers' expense.

"We have long fought against discrimination because of race or color. We regard any attack because of political faith as being a comparably monstrous and untenable affront to the basic tenets upon which the country was founded, and upon which it has grown to a strongth never approached by any other ration in history, a strength growt enough to save the very existence of Communist Russia after it had been attacked by its former fellow-conspirator against the liberties of man.

"We regard the investigation as particularly ill-timed in view of the struggle which the industry is making to survive in the face of the recent heavy blows to it abroad, and the consequent severe danger to the preservation of the markets and screens of the world for the greatest, and almost only, medium available internationally in the ideological war which our country is presently waging. This danger obviously extends also to the employment and the standard of living of the thousands of workers in the industry.

"At such a time, we might expect the Congress of the United States and our administration to rally to the defense of the American motion picture, instead of siding our jealous rivals and foreign enemies to discredit it.

"We are tired of our industry, and of our profession, and of our families and friends, eternally being placed in a defensive position by every group seeking notoriety at Hollywood's expense. We have faith that the majority of the elected Congressional representatives of the American people resent equally with us abuses of the powers of the Congress; and that, equally with us, they recognize that these rights flow to Congress from the people, and are intended largely for the preservation of the rights of the people and of every group, large or small.

"More importantly, we are fearful for the civil liberties of other Americans if the people of this industry, always morely the first to suffer from witch-hunts, do not organize themselves in defense of the reputations and employment and liberties of those among the defendants who are innocent of any traitorous activities or intentions — and, being innocent, should have nothing whatsoever to fear. Hopefully, the members of the Congressional committee will so conduct the investigation as to obviate these feacs, and thus make our aid unnecessary; but even if this should be true, we believe there has been far too long a delay in the formation of an organization that is prepared to serve notice that a defense is available against injustice to our people and their work.

"Accordingly, we hereby invite other Americans of Hollywood to join with us in the organization of a joint Republican and Democratic Committee dedicated to the preservation of American civil liberties, and to the defense of the good name of the industry and the individuals who comprise it.

riginally, we wish to point out that none of the undersigned has been subposeed; and to the best of our knowledge, none of us is believed to be suspect of treason. However, we wish to make ourselves available for query by the Congressional committee if it sincerely wishes to go further in determining the truth.

"REPUBLICAN AND DEFOCRATIC JOINT CONFITTEE

OF HOLLYWOOD (FOR THE PRESERVATION OF

CIVIL LIBERTIES, AND THE DEFENSE OF THE

PROFILE OF THE MOTION PICTURE INDUSTRY)"

A reception was held for the "unfriendly" witnesses in Chicago while they were en route to testify at the hearings in Washington, D. C. With regard to the reception Herbert Biberman has expressed disappointment that a mass meeting was not arranged but felt that the reception which they held for them was better than nothing. According to screen writer Waldo Salt, their contacts in Chicago were attempting to get people as influential as possible who would be able to mobilize the city and try to make it a "big civic event." Riberman expressed high praise for the Chicago "Sun" which paper, he stated, intended to give them the fullest coverage and present their case in the "right light."

In addition, Bartley Crum referred to the Chicago reception upon his arrival in Washington, D. C., by stating that the "unfriendly" witnesses had presented their case before the people of Chicago and that these witnesses had received a great deal of sympathy and support from the citizens of Chicago.

On Saturday afternoon, October 18, 1947, Bartley Crum, Robert W. Kenny, and Ben Margolis arrived at the Washington National Airport from San Francisco by way of Chicago. They were met at the airport by David Wahl, Martin Popper and his wife, and John Dierkes. It should be noted that John Dierkes arrived in Washington, D. C., from New York City on the night of October 17, 1947, and obtained rooms at the Hay-Adams Hotel where he also obtained a suite of rooms for Bartley C. Crum who was to reside at the Hay-Adams Hotel during his stay in Washington incognito. John Dierkes appeared to be one of the "steerers" for the legal staff representing the 19 subpoenaed witnesses from Hollywood and did considerable contact work for them with various individuals in Washington.

It will be recalled that Dierkes was formerly with the Treasury Department in the Internal Revenue Bureau and was sent to Hollywood as an offical in connection with the preparation of a movie short concerning the Internal Revenue Bureau. While in Washington Dierkes was observed to be in close association with Charles Kramer, who is employed in the office of Senator Claude Pepper in an advisory capacity, and David Wahl, the Washington representative of the American Jewish Congress. Wahl is also known to be a Communist Party sympathizer.

Upon arrival in Washington, the three aforementioned attorneys representing the "unfriendly" witnesses proceeded immediately to the offices of Martin Popper where they remained for a few moments and then went to Room 100-C of the Shoreham Hotel which suite of rooms had been obtained as a head-quarters for the legal staff while handling the affairs during the Congressional hearings. These rooms were used by the attorneys for preparing press releases, holding conferences and to prepare and counsel each of the witnesses who they represented.

Activities of "Unfriendly" Witnesses and their Attorneys or Associates During October, 1967, Hearings

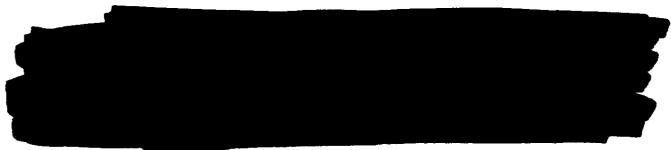
A publicity rally which was referred to in the previous section was held on the evening of October 20, 1947, at the National Press Club Auditorium in opposition to the hearings as scheduled by the House Committee on Un-American Activities. Martin Popper, vice-president of the National Lawyers Guild, acted as chairman of the rally and after introducing each of the 19 "unfriendly" witnesses subpoensed from Hollyword, by the Committee, he introduced Robert Kenny, one of the attorneys for the group. Kenny, who is the president of the National Lawyers Guild, made the characterization that a "retrogression of centuries to the days when the Elizabethean Master of Revels passed on the plays" is the objective of the House Committee on Un-American Activities in its current investigation of the motion picture industry. Kenny in his statements continued by saying that the Committee was "engaged in a conspiracy to control communication and destroy free speech." Kenny in referring to his unsuccessful attempt before the Committee in its opening session to argue in behalf of a motion to squash the subpoenas issued to his clients, declared the Committee "very well knew that our motion went to the essential validity of the entire inquiry." Continuing his attack on the investigation, he called it a "blatant and undisguised attempt to exercise a dictatorship over a medium of expression."

According to the newspaper accounts, more than 600 persons filled the auditorium. Those in attendance heard in addition to Kenny attacks on the inquiry by Bartley C. Crum and Martin Popper, attorneys for the so-called "unfriendly" witnesses. In addition, the article stated that actor Larry Parks, producers Edward Dmytryk and Lewis Milestone, screen writers Dalton Trumbo and Ring Lardner, Jr., also appeared before the audience, according to the Washington "Evening Star" of October 21, 1947.

Larry Parks called himself a "Wilson, Roosevelt, Wallace Democrat." He declared that certain political figures are setting new standards of loyalty and are trying to impose their own private and peculiar definition of Americanism on what we must all hase our answers.

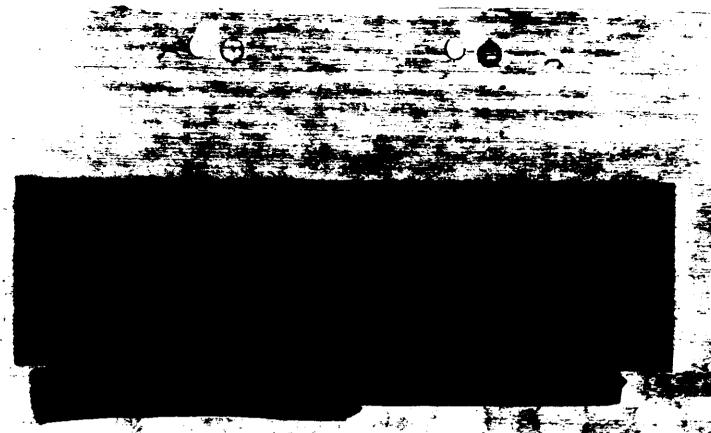
Mr. Tmytryk, director of the motion picture "Crossfire," a current mystery film with an anti-Cemitic angle, in his remarks stated that a small energetic group of reactionaries in Hollywood were bent on branding as subversive propaganda such treatment of social problems on the screen and any suggestion that all is not perfect in our country, any characterization of a businessman as greedy for profits (perish the thought) or of the politician who is less than pure of heart.

Partley C. Crum, before making his remarks, indicated that he was tearing up his prepared speech before the audience and proceeded to unmercifully attack J. Parnell Thomas, chairman of the House Committee on Un-American Activities and members connected therewith. After making numerous derogatory remarks concerning the appearance of Mr. Thomas and numerous caustic remarks in general concerning the hearings, members of the Southern Conference for Human Welfare took up a collection. Crum stated that money received from this collection was to be sent to Paul Draper, well-known dencer in New York City, who was the treasurer selected by the Lawyers Guild and that this money was to be used for publicity purposes in order to defeat and disbard the Congressional Committee. In concluding his remarks Crum stated that he had never appeared before such a nauseating-appearing individual as Mr. Thomas and as the day west on he found it difficult for him to control himself to prevent his being sick to his stomach. He then said if there were any FBI Agents in the auditorium. he wanted them to go and tell Thomas what he said and then both Thomas and the Agents could go to Hell.



It should be noted that those present were of the opinion that the photographs were being taken by FBI Agents and that the headquarters of these pents was the house next to the Athanassov home at which place an FBI Agent allegedly resided. In this connection it should be noted that Agents of this Pureau did not cover in any menner this party and, further, the records of the Washington Field Office failed to reflect that there is any Special Agent of that office residing next to the Athanassov residence nor has any Agent ever resided there. No coverage of this party was made in view of the fact that the informant had assured Washington Field Office Agents that he would be present at the party and furnish full information concerning it.

Informant taked that the above incident wrocked the Testive spirits of the guests. For example, the press secretary of the Rumanian Legation, Alfons logel, and his wife decided to leave the party sooner than was actually permissible from the standpoint of etiquette or good graces.



As one of the strongering the Hollywood opinbridge for Tashington, he was asked a number of questions recarding the interrogations. His attitude to the investigation generally was one of midicule and on a mumber of occasions be emphasized the fact to t this whole investigation, and for that matter the Commessional Condittee for un-fluerican activities, was a ridiculous offsire and a procedure not unlike the dethods used in the pest by littler and Hussolini.. Of the investigations themselves, Jrum stoke very lightly, apparently mishing to conver the impression test they were unfounded, uncolled for, and were definitely a breach of the rights and literties of the American probate. In addition, the informant reported that in referring to a certain picture which had evidently been considered as un-merican, Grum made the statement that he and his clerks had mritten a number of letters and had abo-. resched arealy on accessions the senders of the Congressional Committee with the remest that the micture be brought before them and shown to them so that they could for themselves decide whether its subject sould by any stretch of the importion be considered un-imerican; however, he stated first to date the County of had not regulied with their project and had not apparently even enswered their letters.

Tradually the conversation shifted from the un-therican investigations to the more general topic of Communism and the reaction of the interior people to certain events concerning the relationship of this country with Seviet Russia. Eartley Impa startled several of those present by stating that he considered the Coviet stillude as reported by indeed Vishinsky at the United Litions is, in particular with regard to his victous attack on warming indicative of poor knowledge and lack of intelligence on the part of the Eussians of the attitude and position of the average Legican.

Crum admitted whereas warmongers did exist in the United States in large numbers, it was a mistake and a grave mistake at that, for vishinsky to include in his list a person like Governor Earle for example, former Governor of Pennsylvania and former Minister to Bulgaria, who in the opinion of Crum is absolutely of no consequence in the United States and who was actually being honored by being placed on the list of warmongers along with Austin and the rest of them. Crum maintained that the Russians did not understand the sentiments and feelings of the American public and that by their attack on warmongers, they had chosen the wrong approach.

Confidential Informant further reported that while discussing the possibility of eventual cooperation between the Soviet conception of a democratic social order and the American conception of democracy, Crum expressed the theory rather well substantiated that such cooperation was not only feasible but had in fact taken place throughout the whole war and thus gave sufficient groof that it could be attained. According to Crum, the split between the Soviet Union and this country came immediately after the San Francisco Conference. Without attempting to lay the blame on one side or the other, Crum maintained that in spite of the ideological differences that separated the two countries, up until the said San Francisco Conference they had cooperated rather effectively in defeating national socialism and there was no reason why this cooperation could not be extended over the period of peace.

At this point Crum was vehemently attacked by several members of the party, notably Mrs. Gertrude Evans and an unknown woman who came to the party with Dr. Alper and his wife, both of whom maintained that only the United States was at fault for breaking up the good relations because the capitalists of this country had brought pressure to bear on the people in the Government and as soon as the war was over, had more or less taken over the dictation of the United States foreign policy. The informant reported that Bartley Crum again emphasized that he was not prepared to discuss the faults of either side but that he maintained that such were committed on both sides and no useful purpose could be gained by soing over these faults and trying to place the blame on one side or the other.

Reverting temporarily to the investigation of the House Committee on Un-American Activities, Crum expressed the hope that sconer or later someone of the accused, or as he put it, if he himself had been a Communist, he would have taken the stand officially that under the First Amendment of the American Constitution, he was entitled to his beliefs and convictions and thereby free expression. This point was warmly seconded by Dorothy Todd who also expressed the desire to see someone challenge the said Committee for un-American Activities with the stand under the First Amendment of the Constitution. Crum said in effect he would say, if challenged, "Why gentlemen, I am a Communist — so what;" but on several occasions throughout the evening, he emphasized the fact that he was not a Communist, that he was a Roman Catholic and his political sympathies were with the Republican Party of this country. Informant pointed out that this statement was outstanding because on several occasions during the evening he exphasized that point.

On October 22, 1947, through it was ascertained that Marguerite Henderson, a clerical employee in the offices of the Maritime Committee and prominent member of the Washington Eookshop, contacted Bob Silberstein and asked him where the funds raised to fight the Thomas-Rankin Committee should be sent. Silverstein indicated that the funds collected were allocated to the Southern Conference for Human Welfare and the National Lawyers Guild which had set up a special fund. Silberstein stated he had heard that Paul Draper in New York City was handling it but stated he was not sure of this and suggested that Marguerite call Martin Popper of the National Lawyers Guild who could be reached at Room 100-C of the Shoreham Hotel. Through this same source it was learned that Henderson subsequently contacted a man, identity unknown, at Room 100-C of the Shoreham Hotel and asked where the funds for the fight against the Thomas-Rankin Committee should be directed. The man advised that he did not know but would try to get Popper to contact Marguerite. Later on the same date through this same source it was ascertained that Henderson was contacted by Don Rothenberg, organizational director of the Southern Conference for Human Welfare in Washington, D. C., and a registered member of the Communist Party, who said that he had found out that the funds were being raised for "the movie people" and that Paul Praper was the tressurer and his offices were located at 131 East 66th Street, New York City.

ascertained that on October 23, 19h7, Wahl contacted John Dierkes. They discussed the whereabouts of Eart Crum and Wahl indicated the last he knew about him was a 3 o'clock appointment with Wayne Morse (phonetic - probably Senator Wayne Morse). Dierkes related an interesting story to Wahl involving a friend who is an old friend of Eric Johnston. Dierkes stated he went around to see him and when he get there this friend walked into Johnston's office with McNutt, Johnston, Cheyfitz, and a public relations man, and McNutt said: "We are up a creek without an oar. Have you got an oar?" Thereafter, Dierkes indicated this show was nobody's game except that of Taylor, Henjou, Gary Cooper, and a variety of people and "the really important characters have been really screwed," and he believes it time for Bart or some reasonable person to go around and put the heat on these "and he does not feel "the kids in his place are prepared to let him do it."

It would appear that Dierkes: idea was to persuade the movie magnates to stronger action and to point out that they were dupes in the hearing. Dierkes continued that their position was to be that the real idea was to put such a thing out of business, suggesting editorials in the New York Times, Washington Post, and Times Herald, that there is really substantial stuff in this business. He referred to some statement that the President had made that afternoon and stated this committee business is Presidential stuff and it is knocking them right off the front page.

On October 23, 1947, after the official adjournment of the Congressional Committee hearings for that day, John Garfield, motion picture actor, after grouping numerous people around and signing autographs announced that they all should follow him into the corridor where he would hold a press conference. He left the caucus room of the Old House Office Building and proceeded to the elevator well immediately cutside of the caucus room where he climbed halfway up the stairs and began to read a resolution which denounced the Thomas Committee and indicated that the hearings held by this Committee were an cutrage to human decency. After numerous caustic remarks of this type, he stated that he along with eight other individuals had formed a committee which was going to attempt to defend the 19 witnesses from Hollywood who had been subpoensed before the Committee and demand that a cross-examination be conducted by the committee. This committee was to be known as the Committee for the Defense of the First Amendment of the American Constitution. The other individuals accompanying Garfield were his wife, Julius Epstein, William Epstein, Bernice Parks, Candida Lee (colored), Irwin Shaw, Paul Stewart, Paul Braper, Uta Hagan, and Cscar Senlin. (Aforementioned names are spelled phonetically.)

At this point in the gathering the crowd became boisterous and unruly and Garfield was asked to adjourn to the caucus room for his press conference by the building guards and he indicated the desire that he wanted the public to hear what he had to say. At this point the guards forcibly escorted him back to the caucus room from which the general public was excluded. Several mambers of the press still remained in the caucus room and they proceeded to question Gerfield and the Epstein brothers concerning this newly formed organization and they denied vigorously that it was Communistic or anyone connected with it was a Communist or fellow-traveler and they asserted the purpose of forming this committee was for constitutional Democracy. It was obvious after a few minutes that none of the press representatives present desired to further question these individuals other than a representative from the newspaper PM. The indications were that the PK reporter knew that the conference was going to be staged and had a prepared group of questions and he was the only individual who continued to question Garfield and the Epstein brothers concerning their newly formed group. Paul Draper made several remarks condemning the Thomas Committee and numerous remarks that he made were recognized by Agents present as having previously been published in the Daily Worker and were of the general Communist Party line throughout. The conference broke up after approximately thirty minutes duration.

Confidential Informant who is a member of the Communist Party and an active paid informant of the mashington Field Office, advised on October 23, 1947, that Charlotte Young was employed at Room 100-C of the Shoreham Fotel, working during the hours from one to five om daily and in addition was doing some work for this group during her evening hours at home. Charlotte engaged in general stenographic and clerical work for this group and made the statement to Informant that she hoped she would at least be instrumental in bringing about the "death knell" of the House un-American Activities Committee. Informant stated further that that she hoped she would Charlotte Young would have to have considerable pull to obtain this job and in the informant's opinion, Elizabeth Sasuly, Washington legislative representative of the Food, Tobacco, Agricultural, and Allied Workers of America, CIO, probably had a large part to play in this connection. The informant stated that Larry Parks (star of "The Jolson Story"), was very much in evidence in Suit 100-C of the Shoreham Hotel. It is to be noted that Charlotte Young is presently acting as membership director of the Communist Party of the District of Columbia according to Confidential Informant (

On Sunday, October 25, 1947, the Star newspaper published an article tearing a New York, New York, date line of October 25 by the Associated Press entitled: "Pepper and Rankin Debate Film Inquiry in Radio Broadcast." This article relates to a speech delivered by Senator Claude Pepper, Democrat, of Florida in New York City on Saturday evening, October 25, 1947.

Senator Pepper said the House Committee on Un-American Activities investigation of Hollywood is censorship in violation of the Bill of Rights, and Representative Rankin, Democrat, of Mississippi, member of the Committee, replied that the criticism "comes with poor grace from a Senator." Continuing, the article stated that Senator Pepper said: "If censorship begins with the movies, it will next reach the press, the radio, the painter, the musician, and in time the pulpit."

According to the article, this speech was made by Senator Pepper in a Mutual Broadcasting System radio broadcast from New York. Senator Pepper referred to the investigation as a "witch hunt," and said the danger of such investigations comes from the fact that they stifle the American genius for growth and development. They "attempt to produce a safe and even pusillanimous conformity to a stereotype of mediocrity dictated by some self-constituted censor." He said the First Amendment forbids laws censoring in advance, and also laws imposing subsequent punishment, and added: "Fear of punishment, whether through imprisonment or through Congressional Committee defamation, can and does result in a silencing of those who have a right to speak out." Senator Pepper said witnesses were permitted to testify to hearsay and third hand information, immunity, and some of those damaged may never get a chance to defend themselves.

The article further states that earlier on the day of October 25, 1947, former Assistant Attorney General C. John Rogge said that Hollywood figures should refuse to appear before the Committee. Speaking at a Conference on Cultural Freedom and Civil Liberties, sponsored by the National Arts, Sciences, and Professions Council of the Progressive Citizens of America, Mr. Rogge said: "My advice to our Hollywood friends and to all others is not to appear at all." He declared that Senator Pepper did not go far enough when he advised Hollywood artists and writers to appear but to answer no questions pertaining to their private political beliefs or ideas.

Continuing, Mr. Rogge stated that in his opinion the House Committee is unconstitutional. It violates not only the First Amendment, but the Fifth, Sixth, Ninth, and Tenth Amendments, as well. In his opinion, Mr. Rogge continued, no one need appear and testify before such an unauthorized and unconstitutional agency of the Government.

In the same article it was stated that Representative John Rankin, Democrat, of Mississippi, a member of the Committee, made a talk on the same date from McComb. Mississippi. Congressman Rankin spoke immediately after Senator Pepper's broadcast, and on the same program. Mr. Rankin said civil liberties guarantees do not give the right to anyone to plot to overthrow their government or attempt to spread Communism or any other "ism" to our destruction. Mr. Rankin said the Committee is rendering a great service "by exposing the enemies within our gates and it comes with poor grace for a United States Senator to be giving them aid and comfort by criticizing the Committee." Mr. Rankin also stated that so far as attempting to persecute anyone, there is not a word of truth to it; the Committee has done all possible to get at the facts, and those who squamk the loudest always seem to be those are later convicted.

According to the article, Representative Rankin concluded his remarks by stating: "We have a right to investigate the activities of those Communists who are trying to spread propaganda through the moving pictures. Communism is the greatest menace our civilization has ever known, and anyona who attempts to spread it in this country is an enemy of our Government and ought to be dealt with as such."

Frior to the opening of the morning session of the hearings in connection with the Communist Infiltration of the Motion Picture Industry on October 2d, 1947, Rob Hall, Daily Worker correspondent for Washington, D. C., and a member of the National Committee of the Communist Party, USA, was observed engaged in conversation with Martin Popper, vice-president of the National Lawyers Guild. This conversation lasted approximately fifteen minutes and the individuals were observed to look over unidentified pieces of paper in each other's possession. In addition to the above, Rob Hall was observed to converse with Robert W. Kenny, attorney for the 19 defendants subpoenaed before the Committee, a short while prior to the afternoon session of the Committee hearings. From observation of Kenny's face by Agents in attendance, it seemed that Kenny was well acquainted with Hall. The above observations were made by Agents of the Washington Field Office who were in attendance at the hearings.

on October 28, 1917,
were contacted and
to the radio transcriptions of the Committee hearings in Washington and that
in her opinion "Thomas is handling this thing abominably. He threatens and
intimidates the witnesses." She stated that when Lawson was on the stand,
Thomas spoke up pointing out that the former should answer the questions and
that "other people on that stand have been cited for contempt and have gone to
jail." In the informant's opinion this is a "disgusting exhibition and not
American."

Informants pointed out that so far as Hollywood is concerned "they nailed Lawson. The town is shocked. People didn't believe that Lawson was a Communist. The only thing they will believe is the Party card."

pointed out that he and his wife have been in telephonic conversation with "certain members of the delegation and a lot of people in the delegation are shocked." Those in Washington now feel that "there are only 8 or 9 of those subpoensed who are Communist."

centimued that should Party carda be produced for the "unfriendly" witnesses "right down the line" that "the effect on this town will be a bomb shell."

The newspaper ads and presentation of Eric Johnston are considered rational and in view of the fact that Johnston with his Chamber of Commerce background, has stated the position of the industry so lucidly, says that the conservatives in the motion picture business feel that Johnston has represented the industry very well.

In discussing the Committee generally, said that many of his friends whom he considers "liberal" in Hollywood, are convinced of the fact that Smith and Leckie are still in the employ of the FBI and despite the fact that they are called ex-Agents, certain people feel that the FBI has made investigators available for the Committee. knows this is not true and has attempted to convince his friends but in most cocasions without success. He has pointed cut to these persons that these two men were either fired or quit of their own will and have been in other lines of endeavor since severing connection with the FBI, but he feels that he has not convinced anyone of this fact.

On Tuesday, Cotober 28, 1947,

House of Representatives Committee on Small Business, stated that a Irlend of his, Mr. Fred Baker, a Republican Committeeman in the State of Washington, was at that time in Washington, D. C., on business. Mr. Baker is an acquaintance of Mr. Bartley C. Crum, one of the defense lawyers for the 19 writers, producers, and directors under subpoena and who is also a member of the Republican Party. Crum on at least a half dozen occasions within a period of two days tried to contact Fred Baker and eventually Baker did see Crum.

Crum told Baker that he had been anxious to talk with him because he wanted Baker to assist him in contacting Speaker Joe Martin, Majority Leader in the House of Representatives. Baker asked why Crum wanted to see Martin and Crum replied "to stop these contempt charges." Baker advised Crum that it was not necessary for him, Eaker, to assist Crum in seeing Martin because Crum was already acquainted with Martin. Crum, nevertheless, insisted that Baker, a Republican Committeeman, accompany him to see Joe Martin.

According to Eaker did not accompany Crum and he does not know if Kartin had been contacted. During the course of Crum's conversations with Baker, Crum said, "We are losing a lot of good Republicans over this thing." (Referring to the Thomas Committee hearings on Hollywood) Crum said, "We don't want to stoop to a low level in the course of our defense but we do have information that Thomas is a former member of the Catholic Church which has drifted awa: from and that, in fact, his true name is not Thomas, but Finny or Feeney, and in addition to this, Thomas was in some way connected with the Van Sweringin Railroad Fraud in 1932. Crum indicated that he did not want to be forced to use this material against the Committee. (It was previously brought out at the time that Eugene Dennis was subpoensed before the Committee that Thomas' true name is Feeney.)

PICTURE INTERIOR THE COMMUNICATION OF THE INTION PICTURES INTERIOR REPORT AND COMMUNICATION OF THE INTION PICTURES, PROPERTY, PROPERTY,

The hearings of the captioned Committee were opened on Monday, October 20, 1947 by the Chairman, the Honorable J. Parnell Thomas. In his opening remarks, ir. Thomas indicated that the Committee was well aware of the magnitude of the subject which it was investigating. He stated that because of the far-reaching effect which the motion dictures have upon the mass audiences, it was necessary to publicly bring out into the open the Communist influence in the American motion dicture industry. He pointed out the overall infiltration program of the Communist Party was directed at the various field of endeavor, including the motion dicture industry. He stated that the question before the Committee and the scope of its present inquiry was to determine the extent of Communist infiltration in the Hollywood motion dicture industry. He indicated the Committee desired to know what strategic positions in the industry had been cantured by the Communist elements.

Before the testimony of the witnesses commenced, Fr. Thomas placed his investigators, Fesses. H. A. Smith, A. B. Feckie and Louis J. Russell, all former Agents of the FBI, on the stand and had them fully identified.

Jack L. Tarner

The first witness to appear was motion picture executive Jack 1. Marker who was accompanied by counsel, namely, Paul V. McNutt. Mr. McNutt represented the Motion Picture Association of America, Incorporated, and the Association of Motion Picture Producers, Incorporated, of which Mr. Marner's company was a member. Mr. Armer in his testimony stated that he has been associated with the motion picture industry for approximately forty-odd years. He entered into the record a statement in which he said that his company was keenly aware of its responsibilities to keep its productions free from subversive poisons. He stated that with all the vision at his command he scrutinized the planning and production of Marmer Bros. pictures. He indicated that Marmer Bros. production "Mission to Hoscow" was made to fulfill the same wartine purpose for which Marmer Bros. made such other pictures as "Mir Force", "Objective Burma", "Testination Tokyo" and others. He stated that this picture was made only to help a desperate war effort and not for posterity.

ir. Terner admitted that there were individuals in the motion picture industry whom he considered to be "un-American". The Committee referred to the previous testimony of the Tarner before it which indicated that the principal medium through which the Communists have sought to inject their

Communist propaganda into films were the writers. Mr. Warner stated that anyone he thought was a Communist, or anyone who was identified as a Communist in his employ was dismissed at the expiration of his contract. He identified six people whom he let go when their contract expired. They were Alvah Bessie, Gordon Kahn, Albert Haltz, Howard Koch, Ring Lardner, Jr. and John Howard Lawson. He also mentioned in this same connection the names of Robert Rosson, Erwin Shaw, Dalton Trumbo, John Wexley, Emmett Lavery, Julius and Philip Epstein and Clifford Cdets.

Mr. Warner injected into his testimony, according to the record, that the majority of these writers never delivered enything. He stated that actually what they did was to take your money and supposedly they were writing your scripts, trying to get these doctrines into the films or working for the Party. Mr. Warner specifically said that he recalled John Howard Lawson trying to inject in one form or enother his ideas into his scripts. He referred to a production prepared by the Epstein brothers called "Animal Kingdom". He stated this production was aimed at the capitalistic system, indicating that the rich man is always the villain.

Mr. Warner testified also that his studios were prenaring a picture called "Up Until Now". It was indicated that this picture will point out the methods and evils of totalitarian Communism. Considerable discussion and testimony was entered into the record concerning the picture "Mission to Moscow". Mr. Warner in his testimony endeavored to point out that the picture was based on the book of Joseph E. Davies with the script written by Howard Koch. He endeavored to point out that this picture was based actually on the writings of Mr. Davies and his statements concerning Russia in 1937, and not as Russia existed in 1944. Mr. Warner indicated that he has never been in Russia and consequently he could not tell whether or not the scenes or script portrayed in the motion picture were right or wrong.

Committee on Un-American Activities on May 15, 1947, heard in Los Angeles, California, was entered into the record. One of the salient points brought out in the May 15 testimony of Mr. Warner was that it is often difficult to prevent the hiring of certain people in the motion picture industry due to the fact that the majority of employees are hired through unions and through the guilds, some of which are Communist controlled. Also, the discharging of subversive employees, he stated, is difficult because of union regulations.

Warner indicated that it must be done along seniority lines. He stated that one of the guilds was "pretty pink" and that his company had to close a complete department in order to get rid of them. He stated that this guild was the Story Analysts! Guild. He indicated that it was necessary for them to have this work performed in New York. In conclusion, Mr. Warner stated that he believed that a man should not be deprived of his livelihood because of his

political beliefs. He stated that he would do everything that is humanly possible to eradicate Communist ideology in every form, shape or manner in the motion picture industry.

Samuel Grosvenor Wood

Mr. Wood was identified as a motion picture producer and director born in Philadelphia, Pennsylvania in 1983, who has been affiliated with the motion picture industry for over thirty years. Some of the pictures which he produced and directed in recent years include "Saratoga Trunk", "Goodbye Mr. Chips", "For Whom the Bell Tolls", "Kitty Foyle", "King's Row" and "Ivy".

Mr. Wood stated that he is a member of the Screen Directors Guild. He indicated that the Communists have tried to infiltrate this guild. He stated that there has been a constant effort by these forces to get control of the guild. In fact, he indicated that there is an effort to get control of all unions and guilds in Hollywood by the Communist forces. He indicated that the most serious time in the history of the guild was during the period that John Cromwell was the president. He stated that Cromwell, together with three or four associates, tried to steer the guild into the "Red river" but that he was not successful because the guild was too strong on the other side of the fence. He identified as associates of Cromwell, Irving Pichel, Edward Dmytryk and Frank Tuttle.

Mr. Wood testified that he was the first president of the Motion Picture Allience for the Preservation of American Ideals. He explained that the cause and circumstances for the founding of this organization was self defense. He stated that the members of the organization, including himself, felt that there was a definite effort by the Communist Party members or Party fellow travelers to take over the unions and guilds in Hollywood. He also related that these Communist forces, if successful in taking over the guilds end unions, would then endeavor to use the industry for the dissemination of Communist propaganda. Wood explained that the organization met opposition from the Emergency Council of Hollywood Guilds and Unions. He indicated that this group was presided over by Emmett Lavery and that operating back of the scenes was Herbert Sorrell. He also referred to a group known as the Free Word which Walter Wanger instigated. According to Mr. Wood, Wanger's first attack was on the basis of "We don't want any home-front Communists here". He did not mention any home-front Fascists. He called it "home-front Fascists" but said - nothing about "home-front Communista".

Concerning Communists exercising any influence in the making or production of motion pictures, either past or present, Mr. Mood stated that the Communists are trying but that he thought at the present time Hollywood

was pretty well aware of their activities and they were watching them pretty closely. He nointed out that it isn't only what these Communists get into the films but it is also what they keep out. He stated that if a story has a good point that sells the American way of living which can be eliminated, they endeavor to do it.

In reply to the question, "Is it your opinion that there are Communist writers in the motion picture industry?", Mr. Wood stated that it was not only his opinion but he knew positively that there are Communist writers in the motion picture industry. He stated that he did not think there was any question about Dalton Trumbo, Donald Ogden Stewart, and John Howard Lawson. With regard to Lawson, Wood indicated that "He is active in every piece of Communist work going on".

Concerning examples in which the Communists have exerted influence in the motion picture industry Er. Wood made the following comments:

most anxious about is the pride of Americans in working. They are pretty subtle. For instance, a man gets a key position in the studio and has charge of the writers. When you as a director or a producer are ready for a writer you ask for a list and this man shows you a list. Well, if he is following the Party line his nets are on top or the other people aren't on at all. If there is a particular man in there that has been opposing them they will leave his name off the list. Then if that man isn't employed for about two months they go to the head of the studio and say, 'Nobody wants this man'. The head is perfectly honest about it and says, 'Nobody wants to use him, let him go'. So a good American is let out. But it doesn't stop there. They point that out as an example and say, 'You better fall in line, play ball, or else'"

his feeling concerning the success on the part of the Communists in putting in pictures scenes — or leaving scenes out of pictures — which indirectly attack our system of Government. He replied that it is very important for the American people to understand what you mean by Communist propagands in pictures. He stated you might refer to some picture where something is mentioned and they would say that it is ridiculous and that there is no propaganda in that scene, because they are looking for some "howl for Stalin or showing the Russian way of life." He indicated that the Communists do not show that. He stated they have nothing to sell. All they want to do is try to "unsell" America.

Mr. Wood was asked the question during his testimony whether or not he was ever approached by any Government representative regarding the making of a film dealing with the Congress of the United States. He replied that he was and related that he received a telephone call from one Sam Spivek in New York or Mashington in which Spivak said there was a very important picture they wanted made, and particularly that they wanted him to make it. Mr. Wood stated that he informed Spivak he was delighted to make anything that would help the war effort. He stated that he was informed that a gentleman would be in to see him on the following day. Mr. Wood related that the next day he received a call from Lowell Hellett. Wood stated that he met Hellett, together with a man by the name of Pointer, at the Brown Derby in Reverly Hills, at which time he was informed that they wanted to make a short showing Congress enacting a law. Wood stated that it appeared a little strange to him because he couldn't figure out how that was going to help the war effort, but continued by stating that when they told him what the subject was he stated, "I was a little surpri sed".

Mr. Wood related that they immediately started to refer to "Joe" - different members of Congress by their first names. Wood related that they were a little amused about the gentleman "Joe". In the meantime Wood stated he asked, "How is that going to help the war effort?" Following this Wood said they looked at him a little strangely and in a few moments the thing was over and he didn't hear any more about it. He indicated that from their conversations they didn't think highly of Congress. He stated that he presumed Mr. Mellett was a representative of the Motion Picture Section of the OWI.

Mr. Wood, when referring to the method used by the Communists to centrol labor, stated that they called a meeting starting off by continuous arguments and continuing until after 12:00 o'clock, or at least until the regular members go home and then they pass what they want to pass. He indicated that they liked to put up people who are not members of the Communist Party. He stated, "It is much more favorable to them to have a man who is a good Catholic, for instance, stand up and say 'I am not a Communist', but he is talking for them".

Mr. Wood was asked a question by the Committee as to whether or not the Communists maintained any schools or laboratories in Hollywood for the purpose of training actors or writers. He replied that they have a Laboratory Theatre which is very definitely under the control of the Communist Party. He stated that "Any kid who goes in there with American ideals hasn't a chance in the world".

He also referred to the People's Educational Center in Los Angeles, stating that Director Edward Dmytryk was an instructor at this school. He cited Dmytryk's connection with the People's Educational Center as an example of the Communist penetration.

Louis R. Mayer

Louis B. Mayer in his testimony was identified as the head of the Metro-Goldwyn-Mayer Studios located at Culver City, California. Mr. Mayer stated that he was born in Russia and came to America when an infant. He stated that he entered the United States from Canada. Mr. Mayer related that he has been associated with the motion picture industry since 1907. He stated that he has run motion picture theaters, play houses; dramatic theaters, vaudeville shows, motion picture distribution centers, and produced motion pictures.

Mr. Mayer stated that there are approximately four or five thousand employees at hetro-Goldwyn-Meyer (MGM) Studios. In his opening statement, he stated that Communism is so completely opposed to the principles of democratic government that he velcomed the opportunity to appear before the Committee in an effort to bring out the true facts concerning the reported infiltration of un-American ideology into the motion pictures. He stated that he had maintained a relentless vigilance against un-American influences in the motion picture industry. He stated that it was his hope that the Committee would perform a public service by recommending to Congress legislation establishing a national policy regulating employment of Communists in private industry. Mr. Mayer stated that it was his belief that Communists should be denied the sanctuary of the freedom they seek to destroy.

Concerning the motion victure "Song of Russia" which received considerable notoriety, particularly resulting from the testimony of Robert Taylor at the hearing of this Committee in the Spring of 1947, Mr. Mayer stated that this victure was an act of friendliness to Russia. He indicated that in 1938 MGM made "Minotchka" and shortly thereafter "Comrade X", both of which kidded Russia. He stated that in April of 1942 when the story for "Song of Russia" came to MGM's attention, it seemed a good medium of entertainment and at the same time offered an opportunity for a pat on the back for our ally, Russia. He stated it gave the studios an opportunity to use the music of Tschaikowsky. He related that his studio mentioned this production to the Government coordinators and that they agreed that it would be a good idea to make the picture.

lir. Mayer stated that he considered Robert Taylor ideally fitted for the male lead but that Taylor did not like the story. He stated this was not unusual as actors and actresses meny times do not care for the stories suggested to them. Mr. Mayer related that Taylor mentioned to him his mending commission in the Mayy so that he telephoned the Secretary of the Mayy, Mr. Frank Knox, and told him of the situation, recalling the good that had been accomplished with "Mrs. Miniver" and other pictures released during

the war period. According to Mr. Mayer's testimony, the Secretary of the Mayy advised Mr. Mayer that he thought Taylor could be given time to make the film before being called into the service, and accordingly Taylor made the picture.

Mr. Mayer testified that he felt that the Communists could not get a single bit of Communist propaganda into his studies pictures due to their set-uns. He stated that the only ones he would have to worry about are the producers, the editors, and the executives, because MGM scripts are read and reread by so many of the executive force.

Mr. haver was asked the question by the Committee whether or not there were any Communists to his knowledge in the employ of MCM. He stated in reply that writers Dalton Trumbo, Donald Ogden Stewart and Lester Cole have been mentioned to him on several occasions in this regard. He related, however, that he had no proof that they are Communists and when he exprises the pictures they have written for his studios he cannot find an instance of where they injected Communist propaganda into the pictures.

Ayn Rand, aka Mrs. Frank O'Conner

In the testimony of Ayn Rend she was identified as a writer, the author of "The Fountainhead" and "We the Living". Miss Rand in her testimony stated that she was born in St. Petersburg, Russin, leaving Russia in 1926. She stated that she has been connected with pictures off and on since the latter part of 1926, indicating, however, that she has been specifically a writer in Hollywood since 1943.

Miss Rand in her testimony concerning the picture "Song of Russia" stated that it had political implications. She stated by way of introduction that in using the term propaganda she meant that Communist propaganda is anything which gives a good impression of Communism as a way of life, anything that sells people the idea that life in Russia is good and that people are free and happy, would be Communist propaganda.

She further stated in her testimony:

Wow, here is what the picture 'Song of Russia' contains. It starts with an American conductor, played by Robert Taylor, giving a concert in America for Russian war relief. He starts playing the American National Anthem and the National Anthem dissolves into a Russian mob, with the sickle and hammer on a red flag very prominent above their heads. I am sorry, but that made me sick. That is something which I do not see how native Americans permit, and I am only a naturalized American. That was a terrible touch of propagenda. As a writer, I can tell you just exactly what it suggests to the people. It suggests literally and technically that it is quite

"all right for the American Mational Anthem to dissolve into the Soviet. The term here is more than just technical. It really was symbolically intended, and it worked out that way. The anthem continues, played by a Soviet band. That is the beginning of the picture.

Mow we go to the pleasant love story. Mr. Taylor is an American who came there apparently voluntarily to conduct concerts for the Soviet. He meets a little Russian girl from a village who comes to him and begs him to go to her village to direct concerts there. There are no GPU agents and nobody stops her. She just comes to Moscow and meets him. He fells for her and decides he will go, because he is falling in love. He asks her to show him Moscow. She says she has never seen it. He says, 'I will show it to you'.

"They see it together. The picture then goes into a scene of Moscow, supposedly. I don't know where the studio got its shots, but I have never seen anything like it in Russia. First you see Moscow buildings - big, prosperous-looking, clean buildings, with something like swans or sailboats in the foreground. Then you see a Moscow restaurant that just never existed there. In my time, then I was in Russia, there was only one such restaurant, which was nowhere as luxurious as that and no one could enter it except commissars and crofiteers. Certainly a girl from a village, who in the first place would never have been allowed to come voluntarily, without permission, to Moscow, could not afford to enter it, even if she worked ten years. However, there is a Russian restaurant with a menu such as never existed in Russia at all and which I doubt even existed before the revolution. From this restaurant they go on to this tour of Moscow. The streets are clean and prosperous-looking. There are no food lines anywhere. You see shots of the marble submay - the famous Eussian subway out of which they make such propaganda capital. I don't know whose children they are, but they are really happy kiddies. They are not homeless children in rags, such as I have seen in Russia. Then you see an excursion boat, on which the Russian people are smiling, sitting around very cheerfully, dressed in some sort of satin blouses such as they only wear in Russian restaurants here.

"Then they attend a luxurious dance. I don't know where they got the idea of the clothes and the settings that they used at the ball....It was an exaggeration even for this country. I have never seen anybody wearing such clothes and dancing to such exotic music when I was there. Of course, it didn't say whose ballroom it is or how they get there. But there they are - free and dancing very happily.

Incidentally, I must say at this point that I understand from correspondents who have left Russia and been there later than I was and from people who escaped from there later than I did that the time I saw it, which was in 1926, was the best time since the Russian revolution. At that time conditions were a little better than they have become since. In my time we were a bunch of ragged, starved, dirty, miserable people who had only two thoughts in our mind. That was our complete terror - afraid to look at one another, afraid to say anything for fear of who is listening and would report us - and where to get the next meal. You have no idea what it means to live in a country where nobody has any concern except food, where all the conversation is about food because everybody is so hungry that that is all they can think about and that is all they can afford to do. They have no idea of politics. They have no idea of any pleasant romances or love - nothing but food and fear.

"That is what I saw up to 1926. That is not what the picture shows.

"Now, after this tour of Hoscow, the hero - the American conductor - goes to the Soviet village. The Russian villages are something - so miserable and so filthy. They were even before the revolution. They weren't much even then. That they have become now I am afraid to think. You have all read about the program for the collectivization of the farms in 1933, at which time the Soviet Government admits that 3,000,000 peasants died of starvation. Other neople claim there were seven and a half million, but 3,000,000 is the figure admitted by the Soviet Government as the figure of people who died of starvation, planned by the government in order to drive people into collective farms. That is a recorded historical fact.

"Now, here is the life in the Soviet village as presented in 'Song of Russia'. You see the havny peasants. You see they are meeting the here at the station with bands, with beautiful blouses, and shoes, such as they never were anywhere. You see children with operation costumes on them and with a brass band which they could never afford. You see the manicured starlets driving tractors and the happy women who come from work singing. You see a peasant at home with a close-up of food for which anyone there would have been murdered. If anybody had such food in Russia in that time he couldn't remain alive, because he would have been torn apart by neighbors trying to get food. But here is a close-up of it and a line where Robert Taylor comments on the food and the peasant answers, 'This is just a simple country table and the food we eat ourselves'.

"Then the peasant proceeds to show Taylor how they live.

He shows him his wonderful tractor. It is parked somewhere in his private garage. He shows him the grain in his bin, and Taylor says.

'That is wonderful grain'. Now, it is never said that the peasant does not own this tractor or this grain because it is a collective farm. He couldn't have it. It is not his. But the impression he gives to Americans, who wouldn't know any differently, is that certainly it is this peasant's private property, and that is how he lives, he has his own tractor and his own grain. Then it shows miles and miles of plowed fields."

In reply to the question of whether there was a priest, or several priests in evidence in the picture, Miss Rand stated:

Making a position as sort of a constant companion and friend of the peasants, as if religion was a natural accented part of that life. Well, now, as a matter of fact, the situation about religion in Eussia in my time was, and I understand it still is, that for a Communist Party member to have anything to do with religion means expulsion from the Party. He is not allowed to enter a church or take part in any religious ceremony. For a private citizen, that is a nonperty member, it was permitted, but it was so frowned upon that people had to keep it secret, if they went to church. If they wanted a church wedding they usually had it privately in their homes, with only a few friends present, in order not to let it be known at their place of employment because, even though it was not forbidden; the chances were that they would be thrown out of a job for being known as practicing any kind of religion.

"Now, then, to continue with the story, Robert Taylor proposes to the heroine. She accepts him. They have a wedding, which, of course, is a church wedding. It takes place with all the religious poup which they show. They have a banquet. They have dancers, in something like satin skirts and performing ballets such as you never could possibly see in any village and certainly not in Pussia. Later they show a peacents' meeting place, which is a kind of a marble palace with crystal chandeliers. Mhere they got it or who built it for them I would like to be told. Then later you see that the peacents all have radios. Meen the heroine plays as a soloist with Robert Taylor's orchestra, after she marries him, you see a scene where all the peacents are listening on radios, and one of them says, 'There are more than millions listening to the concert'.

"I don't know whether there are a hundred people in Russia, private individuals, who own radios. And I remember reading in the newspaper at the beginning of the war that every radio was seized by the Government and people were not allowed to own them. Such an idea that every farmer, a poor peasant, has a radio, is certainly preposterous. You also see that they have long-distance telephones. Later in the picture Taylor has to call his wife in the village by long-distance telephone. Where they got this long-distance phone, I don't know.

"Now, here comes the crucial point of the picture. In the midst of this concert, when the heroine is playing, you see a scene on the border of the USSR. You have a very lovely modernistic sign saying 'USSR'. I would just like to remind you that that is the border where probably thousands of people have died trying to escape out of this lovely paradise. It shows the USSR sign, and there is a border gurd standing. He is listening to the concert. Then there is a scene inside kind of a guardhouse there the guards are listening to the same concert, the beautiful Tachaikowsky music, and they are playing chess. Suddenly there is a Mazi attack on them. The poor, sweet Russians were unprepared. Now, realize and that was a great shock to me - that the border that was being shown was the border of Polend. That was the border of an occupied, destroyed, enslaved country which Hitler and Stalin destroyed together. That was the border that was being shown to us - just a happy place with people listening to music.

MAlso realize that when all this sweetness and light was going on in the first part of the picture, with all these happy, free people, there was not a GPU agent among them, with no food lines, no persecution - complete freedom and happiness, with everybody smiling. Incidentally, I have never seen so much smiling in my life, except on the murals of the world's fair pavilion of the Soviet. If any one of you have seen it, you can appreciate it. It is one of the stock propaganda tricks of the Communists, to show these people smiling. That is all they can show. You have all this, plus the fact that an American conductor had accented an invitation to come there and conduct a concert, and this took place in 1941 when Stalin was the ally of Hitler. That an American would accept an invitation to that country was shocking to me, with everything that was shown being proper and good and all those happy people going around dancing, when Stalin was an ally of Hitler.

. "Yow, then, the heroine decides that she wants to stay in Russia. Taylor would like to take her out of the country, but she

"says no, her place is here, she has to fight the war. Here is the line, as there is the line, as there are the same in the line, as there are the same in the line. I have a lived responsibility to my family, to as village, and to the war! have lived. This is just a colife way of saying the commiss way of life. She goes on to say that she ments to stay in the country because otherwise, low can I help to build a better and better life for my country. That do you mean when you say better and better? That means she has already helped to build a good way. That is the Soviet Communist way. Out now she wants to make it even better. All right.

"Mow, then, Taylor's manager, who is played, I believe, by Benchley, an American, tells her that she should leave the country but when she refuses and wants to stay, here is the line he uses: He tells her in an admiring friendly way that 'Nou are a fool, but a lot of fools like you died on the village green at Lexington'.

"Now, I submit that this is blaspheny, because the men at Lexington vers not fighting just a foreign invader. They were fighting for freedom and what I ween - and I intend to be exact is they were fighting for political freedom and individual freedom. They were fighting for the rights of man. To compare them to somebody, anybody fighting for a sleve state, I think is dreadful.

Then, later the girl also says - I believe this was she or one of the other characters - that 'the culture we have been building ere will never die'. That culture? The culture of concentration camps.

That the end of the picture one of the Russians asks Inglor and the girl to no back to herrica, because they can help them there. How? Here is what he says, 'You can go back to your country and tell them what you have seen and you will see the truth both in speech and in music'. Now, that is plainly saying that what you have seen is the truth should have seen in the sicture.

that has been given here is that we had to produce the nicture in writine, just how can it help the war efforts. If it is to deceive the merican morale, if it were to present to the markers meanle a better picture of missis than it really is, then that sort of an attitude is nothing but the theory of the Mari elite, that a choice group of intellectual or other leaders will tell the people lies

"for their own good. That I don't think is the American way of giving people information. We do not have to deceive the people at any time, in war or peace.

"If it was to please the Russians, I don't see how you can please the Russians by telling them that we are fools. To what extent we have done it, you can see right now. You can see the results right now. If we present a picture like that as our version of what goes on in Russia, what will they think of it? We don't win anybody's friendship. We will only win their contempt, and as you know the Russians have been behaving like this.

Mry whole point about the picture is this: I fully believe Mr. Mayer when he says that he did not make a Communist picture. To do him justice, I can tell you I noticed, by watching the picture, where there was an effort to cut propagenda out. I believe he tried to cut propaganda out of the picture, but the terrible thing is the carelessness with ideas, not realizing that the mere presentation of that kind of happy existence in a country of slavery and horror is terrible because it is propaganda. You are telling people that it is all right to live in a totalitarian state.

"Now, I would like to say that nothing on earth will justify slavery. In war or beace or at any time you cannot justify slavery. You cannot tell people that it is all right to live under it and that everybody there is happy.

"If you doubt this, I will just ask you one question. Visualize a picture in your own mind as laid in "azi Germany. If anybody laid a plot just based on a pleasant little romance in Germany and played Wagner music and said that people are just happy there, would you say that that was propaganda or not, when you know what life in Germany was and what kind of concentration camps they had there. You would not dare to put just a happy love story into Germany, and for every one of the same reasons you should not do it about Russia".

Adolph Menjou

Hr. Menjou was identified as an actor presently residing at 722 Morth Pedford Drive, Peverly Hills, California. He stated that he was born in Pittsburgh, Pennsylvania on February 18, 1890, and that he has been in motion pictures for 34 years. He stated that he served three years in the Armed

Forces during World War I. He qualified himself as a witness concerning Communism by stating that he has made a perticular study of Marxiem, Fabien Socialism, Communism, Stalinism, and its probable effects on the American people.

Concerning Director John Cromwell, who was referred to in the testimony of Mr. Sam Wood, Mr. Manjou stated that Cromwell acts "an swful lot like a Communist". He stated that Cromwell in his own house said to him that capitalism in America was through and that he, Menjou, would see the day when it was ended in America.

Mr. Menjou referred in his testimony to the activities of the Independent Citizens Committee of the Arts, Sciences and Professions and stated that it has been labeled as a Comminist front organization. He also referred to the Progressive Citizens of America and the American Youth for Democracy. With regard to the Progressive Citizens of America, he said that this organization also refused to come out with an anti-Communist platform and identified the American Youth for Democracy as the successor to the Young Communist League.

He stated that he felt the Communists in Hollywood rigidly follow the Communist Party line directed by Moscow. Menjou produced as evidence a card which he said he believed to be the Communist membership card of Herbert K. Sorrell. He stated that the photostatic copy of this Communist card was identified as that of Sorrell's by a handwriting expert. He stated that the Party name on the card, namely, Herbert K. Stewert, was written by Sorrell.

In referring to Menjou's identification of a Communist, the Committee asked him what he meant when he said an individual acted like a Communist. To this Menjou replied, "If you belong to a Communist front organization and you take no action against the Communists, you do not resign from the organization when you know the organization is dominated by Communists, I consider that a very, very dangerous thing". He also said that he thought attending meetings at which Paul Robeson appeared, and applauding or listening to his Communist songs in America was another test.

John Charles Moffitt

Mr. Moffitt, who at present resides at 463 South McAddam Place, Los Angeles, stated that he is a scenario writer, a native of Kansas City, Missouri, where he was born on May 8, 1901. He stated that for the past two years he was the motion picture critic for Esquire magazine. Prior to that time he related that for some fifteen years he was the motion picture editor of the "Kansas City Star" in Kansas City, Missouri. He related that he is a member of the Screen Writers Guild and has on many occasions been employed in the motion picture industry as a writer.

In referring to the organizations that he was a member, in Hollywood, he stated that in 1937, shocked by the conduct of the Fascists in Spain, he joined an organization known as the Hollywood Anti-Fazi League. He related that he contributed considerable sums of money to that he supposed was for the buying of ambulances end medical supplies for the assistance of the Loyalists. He stated that after being a member of the organization for some months he and his wife, who was also a member, were invited to attend a more or less "star chamber" meeting. He stated this meeting took place at the home of Mr. Frank Tuttle, a director. He stated that Mr. Herbert Biberman, who was responsible for his being in the Anti-Fazi League, was there with his wife, Miss Gail Sondergaard, an actress. He also said that Donald Ogden Stewart was present. Mr. Moffitt related that to his surprise they were addressed at the meeting as "we Communists". He related that his wife and he hated Communism or any other form of dictatorial government, and consequently were very shocked. He stated he believed the nurnose of the meeting was to raise funds for the "People's Morld", a Communist newspaper. He continued by stating that his wife was so indignant that as soon as they got home she tendered her resignation. He frankly stated that he was fascinated by the way they had been "sucked in", the way a person who hated Communism had been by a pleasant, plausible come-on, induced to participate in a false Communist front. He related that he remained in the organization for about six weeks in order to see how they worked.

He stated that the most significant activity he observed resulted from a conversation he had with John Howard Lawson, a screen writer, and the first president of the Screen Writers Guild, which occurred, to the best of his recollection, in 1937. Mr. Moffitt then proceeded to identify some of the Communist connections of Lawson before referring to the statements of Lawson. Concerning Lawson's statements he made the following remarks attributable to Lawson:

"As a writer, do not try to write an entirely Communist picture. The producers will quickly identify it and it will be killed by the front office. As a writer, try to get five minutes of the Communist doctrine, five minutes of the Perty line in every script you write.

"Get that into an expensive scene, a scene involving expensive stars, large sets or many extras, because - then even if it is discovered by the front office the business manager of the unit, the very watchdog of the treasury, the very servant of capitalism, in order to keep the budget from going too high, will resist the elimination of that scene. If you can make the message come from

"the mouth of Gary Cooper or some other important star who is unaware of that he is saying, by the time it is discovered he is in New York and a great deal of expense will be involved to bring him back and reshoot the scene.

"If you get the message into a scene employing many extrasit will be very expensive to reshoot that scene because of the number of extras involved or the amount of labor that would be necessary to light and reconstruct a large set".

Moffitt referred to another statement he heard made by Lawson which was made in the Summer of 1941 when some young friends of his attended a purported school for actors in Hollywood. He stated one night he went along with this associates and heard Er. Lawson lecture. He quoted Lawson as follows:

"It is your duty to further the class struggle by your performance. If you are nothing more than an extra wearing white flannels on a country club veranda do your best to appear decadent, do your best to appear to be a snob; do your best to create class antagonism.

"If you are an extra on a tenement street do your best to look downtrodden, do your best to look a victim of existing society".

The Committee asked Mr. Moffitt if he was ever assigned to work with screen writer Dalton Trumbo, to which Moffitt remlied that he was, having worked with Trumbo at Paramount Studios in the Spring of 1941. He stated that he had been away from Hollywood for about two years and was very much in need of money. Moffitt related that he sold a producer at Paramount an idea for a story and that the producer had hired him and to his joy had assigned him to work with Dalton Trumbo. Moffitt identified Trumbo as a very skilled screen writer who had at that time just finished the script for "Kitty Foyle", a great success, and that he regarded it as a high professional privilege to work with Trumbo. He stated, however, that he soon discovered that Trumbo's love of mankind did not extend to him. He stated the producer had gone on a vacation and that Trumbo had told him he was drawing \$2;000 a week of Paramount's money at that time. According to Moffitt, over a period of ten weeks Trumbo came in for four half-hour chats. Moffitt stated he was very apologetic and said:

*I am rather dogging this but I am extremely busy at this time because I am endeavoring to block lend-lease. President Roosevelt is warmongering in assisting Britain and France in a capitalistic war.

According to Moffitt, Trumbo also told him that he was writing a considerable number of letters to the Hearst press under the name of an uncle

whose son was a member of a crew of a submarine that had failed to pass its tests. He also said that he was pamphleteering very, very hard in this cause and used the death of this sailor as an example of the parils to the American public and the American Navy of the Roosevelt wermongering policy. Mr. Moffitt stated that this, as he recalled it, was during the period of the Kitler-Stalin Pact, at which time it was the Communist Party line to block the was effort.

Hr. Moffitt testified that most literary property and most artistic assignments are handled through professional agents who get ten per cent of the sale price. He stated these agencies are very, very heavily infiltrated. He stated that publishing houses in their reading departments are also very, very heavily infiltrated with Communists. Broadway, according to Moffitt, is particularly dominated by Communists. Hollywood, he said, has a heavy infiltration of Communists and it is the only field of American fiction in which he believes they have been strongly resisted. He stated that he feels the producers have a fine and creditable record of keeping Communist propagands out of motion pictures. He related that 44 out of ICC of the best plays produced on Broadway from 1936 through the season of 1946 have contained unterial to further the Communist Party line. He stated nothing like that has occurred in Hollywood. Hr. Moffitt said that of course these remarks are only his opinion as a critic. He stated that during the same period he knew of only two plays produced on Erozdway that in any way challenged the Communist Party line.

Mr. Moffitt was asked by the Committee to tell the Various departments that a book (a best selling novel) goes through before it is produced in a film. He related that in a large studio literary property would be assigned to an associate producer. That associate producer would call upon, after reading it, and confer with the head of the studio as to the general approaches of the dramatization. He would then call the scenario editor, the man in charge of hiring writers. This editor submits to him (the associate producer) a list of names of available writers that he thought suitable for this assignment. This list would include both writers under contract and writers off contract. Moffitt pointed out that a great decision is in this man's hands. He stated it is very easy for him to load the lists with Communists if he is a Communist. In the case of a man under contract who never gets on one of those lists, he soon has been employed for a number of months, he has received the studio's money. and because of manipulations of a scenario editor in keeping his name off the lists of available writers, he has a record of non-employment. Then the scenerio editor, if he is so dismosed, can go to the head of the studio and recommend that this individual's contract not be renewed.

Mr. Hoffitt stated that after the writers are assigned they very often write a "treatment" which is an outline, a break-down of the form the dramatization should take. This is then brought back to the associate producer

and if he approves he either keeps them working to develop the script or hires other writers to develop a script. Hoffitt indicated that there are very often four or five scripts on one story.

The next step which is followed is the turning of the script over to the producer or the director. Moffitt stated that in some studios after it is written it goes to a story board who criticize it from various angles, from its contents, from the ability of the studio to cast the script as written, from the wey it squeres with public opinion as the studio interprets it at that time, and the story board can ask for further revisions or can epprove it. If the story is approved a production date is set. At this stage, if not before, a director is assigned to direct the film. Moffitt pointed out that it is the director's responsibility for getting the values of the story into film and consequently he is allowed considerable advisory power.

In referring to the Story Analysts' Guild, Ir. Moffitt related that this is a union of workers whose function it is to read all material submitted to various motion picture studios and to write synopses of the stories submitted. He related that as he understood it, the Story Analysts' Guild has been named the bargaining agency for that phase of motion picture business and under the contract which has been approved for the Guild and the producers, the producers are not permitted to fire employees on the basis of political activity. Moffitt stated that it has been the experience of many writers who are not Communists that members of this guild prepare very bad synopses on all material submitted by people who are not Communists and they are very thorough in their reports on any stories that are friendly to the Communist line.

Hoffitt stated that the president of the Story Analysts' Guild is Frances Mellington who, as he understands it, is a member of the Communist Party. He stated that she is head of the story analyst or reading department at Paramount Studios and also that she is assisted by a woman who has repeatedly voiced very strong Communist sympathies, one Simon Haise. He referred also to one Bernie Gordon in Miss Mellington's department whose actions and talk follow the Communist Party line. He stated in one unit at Warner Pros. one Dave Robison is employed. Moffitt-indicated that it is his understanding that Robison's wife. Meomi Robison, was at one time the Communist Treasurer for Hollywood. He stated another reader at Warner Bros. who he understands is a Communist is Thomas Chapman. He qualified his last statement by stating that he believed Chapman was let out since Mr. Marner began to rid his studio of _ Communists. He stated that the story man at Enterprise Studio is, he believed, a Communist, namely Michael Uris. Among the analysts at MGK who are Communists and follow the Party line, Moffitt stated are Jesse Burns and Lona Packer. He stated, however, that he believed Miss Facker was discharged by the studio.

Hoffitt was asked to identify the writers that he considered to be Communists who are employed in the motion picture industry. He first referred to the individuals identified in the Hollywood publication "The Hollywood Reporter" as Communists, including Albert Maltz, Gordon Kahn, Robert Rossen, Dalton Trumbo, Fing Lerdner, Jr., Richard J. Collins, Harold Buckman, Lester Cole, Henry Meyers, William Pomerance, Morris Herry Raof, Horold J. Salemson and John Wexley. He stated that he did not believe, however, that Salemson was a writer, rather, that Salemson held the position of an organizer in the Screen Writers Guild.

Concerning the technique used by writers to inject Communist scenes or lines into the motion pictures, Moffitt stated that they usually follow the "drop of water" technique, the five minutes of Party line technique, or the gradual conditioning of American thought along the Leftist line. He stated that during the war the Party line was to identify the class war with the war against Pazi Germany. The technique in that case was to show every quitling to be a man with property or a man of the managerial class. He continued by stating that many times an actor plays that "five minutes" without knowing the significance of what he is doing. He stated that he thought in practically every case he knew, the producer, the associate producer and the studio heads were in complete ignorance of what was done. He stated he thought that very often the director may have known.

Moffitt was asked the question as to whether there were cases in which the legislative branch of our Government had been put up for ridicule or for scorn through certain scenes or themes in pictures. Moffitt referred to a play by Emmett Lavery called the "Gentleman from Athens". He stated in the character of Cousin Vincent, the banker, Mr. Lavery follows the line of making him a very unsymmathetic character just because he is a banker. We are never told that he has done any specific thing that is villainous, but in relation to him there are such lines as "You have to know him before you begin to despise him". The mere sight of him scares the heroine into the jitters. He related that Mr. Lavery follows the Communist tectic of scaring Americans to death with their own atom bomb. Mr. Hoffitt stated that ever since the armis tice it seems that the people of the United States have been engaged in one of the great moral experiments in the history of mankind. He stated that for the first time the people have had in their hands an invincible weapon and their sole concern has been how not to use it. In exchange for that, Moffitt stated the Leftists have called us warmongers. He states Lavery promotes the same idea in his play. One line states:

"I met a Pussian the other day. He wanted to bet me the Russians could smash just as many atoms as we could. But I was smart. I wouldn't bet him."

In another instance he relates that the heroine's brother, remonstrating with her for having spent her last thousand dollars to go to Europe
to escape from the air of Washington, which she found very oppressive, says:

"Sure, but I'm a pretty smart fellow, getting smarter all the time. I didn't have to take my last thousand dollars and throw it away on one last look at the vanishing continent of Europe. Ho, sir. I save my money. I got all the disillusionment I wanted right here at home. I just stood up night after night in the best Washington bars with the best Senators and the best Congressmen and the best everybody, and you know what, I feel just as awful as you do and I never left home at all."

He refers to a character by the name of Fig Ed who is presented as having a great influence as a fixer with Congress. According to Moffitt, Lavery has this character make the statement:

"Every time there is trouble, there is someone who survives. The only trick is to make sure you're among the survivors".

Concerning the Screen Writers Guild, Moffitt indicated that he felt this organization was under the control of the Communist Party. He stated it was founded by John Howard Lawson; that it has an electoral system which he thought makes for an organizational dictatorship. He stated nominations are not made from the floor but rather there is a nominating committee apnointed by the officers which he referred to as a great piece of machinery to keep themselves in power for as long as they please. He referred to the Screen Writers Guild official publication as one which is filled with Leftist propaganda and no other propaganda. He stated that the meetings which he has attended have been conducted so that the Communists howl down anyone attempting to raise a non-Communist voice. He stated that due to a ruling of the Mational Labor Relations Board which recognizes the Screen Writers Guild as the bargaining agent, eighty per cent of the writers employed in the motion picture industry belong to the Guild. He stated that very few writers are permitted to remain outside the twenty per cent. _He related that he believed for one to be employed in the motion picture industry as a writer, it was almost necessary for him to become a member of the Screen Writers Guild.

Moffitt was asked the question by the Committee as to whether he was familiar with any activities on the part of anyone in Hollywood who is a Communist, that he considered would be detrimental to the best interests of the United States. To this he replied "Yes", referring to the activities of Mr. John Meber, head of the Literary Department of the William Morris Agency, one of the many talent agencies in Hollywood. Mr. Moffitt continued by stating:

"You may remember that early this year 'Life' magazine and other publications ran the picture of a young Army test pilot by the name of Slick Goodlin. Goodlin was assigned to test the supersonic plane which this Government had invested a number of millions of dollars in. Early in the spring Goodlin came to Hollywood on a visit. Mr. Weber and a number of people of strong left-wing tendencies got to the boy. They told him that one engaged in his activity should most certainly have a wonderful story to sell to the magazines. I understood that he replied that anything he wrote would have to be passed through military intelligence. The reply was, 'Oh, of course, that will be done, but let us see a sample of what you can write, and we will see whether it is admissible', whether it is practical to be prepared for magazine publication.

"The boy was foolish enough to do this and his story, his draft of a magazine article containing, as I understand it, much confidential information on the supersonic plane came into the hands of Mr. Weber, the literary agent who was sent to Hollywood by Communist headquarters in New York. I understand that that has been taken up by the FRI.

"At any rate, Goodlin was assigned to the sumersonic plane.

"Weber was also present at a meeting in Hollywood reported by the 'Hollywood Citizen-News' as follows:

""Contemporary Writers" described by an advertisement in the Communist newspaper "Peoples Daily World", as a "countrywide organization of Marxist and anti-Fascist writers", proceeded with the development of a Hollywood chapter.

In response to the notice in the Communist newspaper, about 80 Hollywood writers met over the Greyhound bus depot on Chuenga Boulevard last night to launch the program.

'They heard Charles Glenn, acting chairman of the chapter, explain that it is now possible to get anti-Fascist views published in popular magazines if writers and agents go about it in the right way.

'Glenn indicated that "Contemporary Writers" is not satisfied with getting material published in magazines like the "New Republic", the "New Masses", and "Main Stream". It proposes to get its anti-Fascist material into magazines like "Collier's".

*"Publishers", he said, "will take anything which they believe will be profitable to them".

'The same, he said, is true of the motion-picture industry. As an example of the inclinations of publishers and producers, Weber said that Daryl Zanuck who produced "Graves of Wrath" was now fiddling with a thing called "The Iron Curtain".

'The principal talk was given by Alvah Pessie, veteran screen writer who was introduced as a hero of the Spanish Civil 'Inr in which he served with the International Brigade.

*Bessie assured the writers that *There are never two sides to any question**!*.

Concerning this matter it should be noted that the annendix of this report contains a sworn affidavit of John Weber in which he states that the remarks attributed to Mr. Moffitt are entirely and completely false. Likewise in the appendix is a climbing taken from the newspaper "Express" of October 2, in which the test bilot Chalmers (Slick) Goodlin embatically denied the remarks of Moffitt. There is likewise a sworn affidavit of Helen Strauss, head of the Literary Department of the William Morris Agency in New York in which she stated that the only material which she saw prepared by Goodlin or anyone associated with him consisted of generalized statements which had no relationship whatsoever with the supersonic flight. She related further that her firm does not have any information which would be deemed to be confidential, secretive, or which in any way involves the safety or welfare of the United States Government.

Ruppert Hughes

Mr. Ruppert Huppes was identified as a writer residing at 4751 Los Feliz Boulevard, Los Angeles. Mr. Hughes stated that he was born in Lencaster, Hissouri in 1872. He stated that he was one of the four founders of the Authors League of America and one of the few founders of the Screen Writers Guild. He stated that the Screen Writers Guild went along well for a few years until John Howard Lawson and some of his people revived it in order to make it an instrument of Communist power.

Mr. Hughes stated that about 100 of the screen writers got tired of Lawson's activities and founded the Screen Playwrights. He stated that he stayed with the Screen Playwrights and the Authors League, which latter group he referred to as also having turned to be Communist, but from which it is now recovering.

He stated that the Authors League demanded that he either resign from the Authors League or the Screen Playwrights. He related that he refused to do either. Hughes stated that one Dudley Michols, a writer identified as very Leftist, went to New York and demanded that the Authors League expel him on the grounds that his conduct was unbecoming to a member of the Authors League. He stated that the Communists are noted for two things. One is slavish obedience to their orders and the other is the demand of slavish obedience from others. Hr. Hughes stated that the attempts of the Screen Writers Guild to force him out of the Actors League were unsuccessful.

He referred to Emmett Lavery of the Screen Writers Guild by stating that a man whose views are Communist, whose friends are Communists and whose work is Communistic is a Communist.

Mr. Hughes further testified concerning Herbert Fiberman, a screen writer, by stating that Piberman attacked the lend-lesse program, England, conscription, Roosevelt and other measures which were being considered at a forum held at the University of California in Los Angeles. Mr. Hughes stated that he was hissed and booed while Piberman was loudly applauded, because he attacked Hitler who was then a partner of Stalin. He stated that he was charged by the Communists in resolutions as being a bloody-minded degenerate trying to get the blood of American boys spilled on foreign soil. He stated that when Eitler attacked Stalin, Riberman and his brethren came down and joined a regiment of which Hughes was a colonel. He stated they were all fighting for Russia then, not for the United States.

In referring to the recent thought control meeting held in Hollywood by a great many Leftists, Hughes stated that in Russia, which they defend, thought control or free thought is as impossible as free speech and free assembly. He related that he thought Mr. Kenny (one of the attorneys for the "unfriendly" 19) and his group were very comical in challenging a Congressional Committee for investigating these things when if they opened their mouths in Eussia they would be shot before they could open them a second time.

Mr. Hughes related that he thought the responsibility for cleaning the Communists out of the motion picture industry rested with the producers in general because they are the people who hire and fire. He stated there are many Communist directors and a flood of Communist writers, many of them openly Communists, some of them secretly Communists.

Mr. Hughes was asked the question by a member of the Committee as to whether he was familiar with any anti-Communist films or scripts which have been produced in Hollywood, at which time he related that an individual came to him and wanted to do an anti-Communist film but was afraid to do one directly attacking them for fear they would wreck the theaters. So this individual asked him to do a picture ridiculing Communists and said Warner Pros. would

be interested in it if he furnished a story. Mr. Hughes stated that he went over this plan at a luncheon where Jack Warner and Al Jolson, a stockholder, and others were present. He stated they were very enthusiastic and paid him \$15,000 to write a 5,000-word plot attacking the American Communists. In the mentime, Hughes states, Hal Wallis,, Warner Bros. Business Manager who had been on a vacation, returned and said "You are insane to attempt even a comic picture about American Communists because they will put stink bombs in every theater that tries to show it". Hughes stated the producers were scared off and never did the picture. He stated that he had his \$15,000 and still has the story.

Mr. Hughes also recited another incident which he qualified by stating that it was hearsay. According to Hughes, a writer, walvin Wells, now an American citizen who was an Englishmen went to Russia, took motion pictures and came back and wrote a book called "Caput", due to the fact that everything in Russia was broken to pieces, all the taxicabs, all the automobiles, all the machines, everything was caput. He stated that the author got his picture through with some difficulty and some cleverness. The author told him that he sold the picture to Sol Lesser. Sol Lesser then took the work of Wells and was making a motion picture of it when the wife of one of the leading Communist writers, himself being a very prominent Communist, went to Sol Lesser and said, "If you show that picture, we will cut up the upholstery and destroy every theater where it is shown". Hughes stated Lesser dropped it.

Hr. Hughes stated that for years it has been almost impossible to get a word said against the Communists. He said that you could not get a play or a book out against them. He said the publishers were afraid of it. He related that he felt the Communists have had very powerful domination for 25 years which he said is very important in the artistic history of this country. According to Hughes, you have to write like a Russian to get a good notice. He pointed out that for fifteen years the Communists have tried to be as tyrannical here as Stelin has been in Russia. He stated they have frightened writers, producers, actors, actresses, everyone, to death. They boycott everything. He referred to the seven men who voted against the American Authors Authority. He stated they were hissed and booed and that the Communists would not write with them or would not work on the same picture with them.

James K. McGuinness

Mr. McGuinness was identified as a motion picture executive residing at 911 Worth Rexford Drive, Beverly Hills, California. He stated he was born in Ireland on December 20, 1894 and that he is at present employed by the MGI Studios.

Ir. McGuinness stated that he was one of the founding members of the Motion Picture Alliance for the Preservation of American Ideals. He stated the purpose of this organization was to combat the growing menace within the motion picture industry of Communists, and to some degree Pascists, as well as to preserve the screen in its loyalty to the free America which gave it birth.

Hr. McGuinness stated that in addition to being a motion picture executive he has been a writer and a writer producer. He stated that his first experience with Communist activities in Hollywood occurred in the period from 1933 to 1935 in the Screen Writers Guild. He said that during this period the Screen Writers Guild was being reorganized and that John Howard Lawson was the first president of the Screen Writers Guild. According to McGuinness some time in 1935 a new constitution was proposed for the Authors League of America and the Screen Writers Guild as a commonent part of that organization. He related that they discovered for a 60-day period there had been an intensive campaign of small meetings educating selected groups of the members of the Screen Writers Guild about this new constitution. He stated that it had been kept away from those members who might have been critical or who might have opposed it. McGuinness related that on analyzing this constitution it was found that it would result in centering within the Board of Directors of the Screen Writers Guild such a control over the economic existence of all writers that it provided for disciplinary measures to be soplied to writers suilty of conduct prejudicial to the good order of the Guild - without specifying what the conduct was - that a men could be destroyed economically under that authority. He stated that prominent in the fight to ratify the constitution were such individuals as John Howard Lawson, Donald Cgden Stewart and the late Tess Schlessinger, as well as her then husband, Frank Davis.

Mr. McGuinness related that during the period of the Hitler-Stalin Pect there occurred a convention of the Leegue of American Writers in New York City. He stated at this same time there was a strike at the Forth American Aircraft Factory in Englewood, California. According to McGuinness, President Roosevelt denounced the strike as Communist inspired and a conspiracy. President Roosevelt sent troops to reopen the plant. From the convention of the League of American Writers a telegram was dispatched by four members of the executive board of the Screen Writers Guild to the President. Two of the individuals who participated in sending this telegram were Donald Ogden Stewart and John Howard Lawson. In Hollywood, McGuinness stated that there was an immediate resentment to this telegram due to the fact that it was signed by the officers and members of the Board of Directors of the Screen Writers Guild. He said this resulted in the forcing of these four members of the Board to resign their official positions in the Guild.

Concerning the Hollywood Anti-Nazi League, Mr. McGuinness stated that shortly after its organization, the screen writer, Mr. Edward Chodorov, approached Colonel Lawrence Stallings, the author of "What Price Glory" and asked him if he and McGuinness would serve as co-chairmen of the publicity committee of that organization. According to McGuinness, Colonel Stallings discussed this matter with him, at which time it was decided that they would be happy to serve if somewhere in the statement of principles the organization would specify that they were equally opposed to Communian. He stated that they were informed that this was impossible and accordingly they did not serve. McGuinness also referred to the American Peace Mobilization and stated that among the founding members was Herbert Biberman, motion picture director.

Mith regard to the activities of the Communist Party to summess a motion picture, McGuinness related that in 1941, prior to the United States entrance into the war, there was written and produced at MGI a picture called "Tennessee Johnson". According to McGuinness this picture was based on the life of Andrew Johnson. It was basically an American success story in that it showed a backwoodsman from Tennessee who was illiterate in adulthood, taught to read and write by a woman who later became his wife, eventually succeeding to the office of President of the United States. It showed a men so devoted to the ideals of Abraham Lincoln that although he lacked the power of Lincoln he put his own career in jeopardy to carry out the ideals laid down by his predecessor.

Refore the shooting of the picture was finished, McGuinness related, there was circulated aroung the studio a protest against the content of the picture signed by five men who, in his opinion, had consistently followed the Communist Party line in every twist and turn. These men were Donald Ogden Stewart, Hy Kraft, Richard Collins, Jules Dassin and Ring Lardner, Jr. He stated that they signed this netition end sent it to Mr. Al Lickmen, the executive vice president who had over-all control of the production of the picture. He stated the attack was based on the allegation that it misrepresented history and that it was a reflection on the Megro race. McGuinness related that actually he could not at first determine the reason for the attack, that there were only two people of the colored race in the picture, both of whom were represented as dignified, intelligent and fine human beings. McGuinness related that he later discovered through investigation that since MGM had made a picture concerning the life of Andrew Johnson, Thaddeus Stephens had appeared as a manager for the House in the proceedings in the Senate against the - President: that Thaddeus Stephens had been used extensively through the South by the Communist Party as the first patron saint of Communism in the United States - as a very heroic figure. In fact, McGuinness stated, he discovered in Los Angeles on Central Avenue there was a Communist front club called the Thaddeus Stephens Club. So he said in representing Mr. Stephens in his true

light he had apparently done the Communists a disservice, and that was the reason for attempting to suppress the picture. McGuinness stated that he believed the Communist efforts hurt the picture to some extent because of their agitation against it.

With regard to the Screen Story Analysts' Guild, McGuinness stated that those members of this Guild who are sympathetic to or followers of the Communist Party, are in a position to promote material coming from people sympathetic to their cause and to suppress material coming from those people unsympathetic to their cause.

Concerning the Communists misusage of Hollywood he stated that he thought one of the greatest disservices that the Communists have done to Hollywood has been in their very clever use of the name Hollywood or motion pictures in the titles of various front organizations. He stated that Hollywood has a glamor value that attracts crowds, particularly when you get out of the Hollywood area. He related that the presence of a motion picture name billed in connection with a Communist front rally is highly successful in attracting crowds to such a rally who normally would not be attracted to the rally itself. He related he has never seen one of these rallies at which a collection was not taken up and at which some substantial sum was not raised.

During the testimony of Mr. McGuinness there was entered into the record the article entitled, "Mhat Shall We Ask of Uriters?" by Albert Maltz, which appeared on page 19 of the February 12, 1946 issue of "New Masses". There was also entered into the record the subsequent criticism of the article by Maltz captioned, "Change the World" by Mike Gold in the "Daily Worker" for February 12, 1946, in which the diversionist ideas expressed by Maltz were severely criticized. Following this criticism Maltz prepared an article entitled "Moving Forward" which appeared in the "Daily Worker" of April 7, 1946 in which in a very apologetic manner he admitted his error and submitted to the Party ideology.

With regard to the suppression of motion micture films, McGuinness stated that an effort was made some years ago to keem a picture on the life of Eddie Rickenbacker from being produced by the Communists. He said this attempt, however, was unsuccessful.

Robert Taylor

Mr. Taylor in his testimony stated that he was born in Filley, Mebraska on August 5, 1911 and that he presently resides at 807 North Rodeo Drive, Reverly Hills, California. He stated he has been employed as an actor since 1934.

Mr. Taylor related that he is a member of the Screen Actors Guild. He stated that he has noticed elements in the Screen Actors Guild which he considered to be following the Communist Party line. He referred to the disruptive activities of Mr. Howard Da Silva and Miss Karen Morley.

lir. Taylor testified that he objected strenuously to doing "Song of Russia". He related that he was called to a meeting concerning the "Song of Russia" in the office of Mr. L. B. Mayer. He related that at this meeting Mr. Wellett (Lowell Mellett), a representative of the United States Government, was present. He indicated the meeting lasted for about five minutes. He stated at this time it was disclosed that the Government was interested in the nicture being made as it was felt it would strengthen the feeling of the American people toward the Russians at that time.

Mr. Taylor concluded his testimony by stating that if he felt outlawing the Communist Party would solve the Communist threat in the United States, he was thoroughly in approval and accord with it being outlawed.

Howard Rushmore

Mr. Howard Fushmore, who is on the editorial staff of the "New York Journal American", stated he was born in Mitchell, South Dakota in 1912 and that he presently resides in Huntington, Long Island, New York.

Mr. Pushnore stated that he was a member of the Communist Party from 1936 until 1939, during which time he was a film critic for the Communist publication the "Daily Morker". He was also the managing editor of the Communist Sunday magazine and acted as the "Daily Morker" city editor on Sunday. He explained that he broke with the Party over the review of "Gone With the Wind". He stated that in this instance he criticized the picture for its defects, calling it a magnificent bore, but parts he thought were praiseworthy. He indicated that for a period of a year the Party had been insisting that movies be handled in a much tougher fashion. He stated he thought that to ask for a boycott of "Gone With the Wind" was a little strong. Rushmore indicated that around this issue an argument—ensued which resulted in his resigning from the "Daily Morker" and Leaving the Party on December 27, 1939.

In referring to the Communist International, the Communist Party itself and their attitudes toward the motion picture industry. Rushmore referred to the article of Willie Muenzenburg who was a member of the Communist International and whose articles are referred to rather extensively in this running memorandum on Communist Infiltration of Motion Picture Industry, particularly in the section captioned "Ristory and Development of the Communist

Perty in Hollywood. Rushmore stated that he believed that the Communist line laid down by Muenzenburg has been followed in the United States very carefully since 1925. He stated that at first the Communist Party sought to set up independent production units, one of which was called the Film and Photo League, and later another called the Frontier Films, to produce documentary films of Communist agitation and propagenda. He stated that as that went along the Communists saw they couldn't reach what they called the masses with such 16-millimeter films and they also saw their lack of distributive methods. He referred to one of these films put out by Frontier Films which he said was organized largely by Herbert Kline, a member of the Communist Party. He stated this movie, "The Heart of Spain" was widely shown in Mollywood and a labor film which was called "Our Civil Liberties", which was praised by Loneld Ogden Stewart in the "Daily Morker" and called a magnificent film.

He also referred to the Communist efforts to organize movie groups. In citing an example he referred to the Film Audiences for Democracy. He stated that this group set up branches throughout the United States, having an active branch in Hollywood. He stated that a lot of prominent people, certainly not Communists, were drawn into this innocent sounding Communist front organization. Rushmore indicated that he noticed in the "Daily Worker" that the producer, Walter Wanger, spoke before the Hollywood branch of this group and was quoted in the "Daily Worker" on February 14, 1939 as defending the movie "Blockade" which, incidentally, received the full support of the Communist Party. In referring to the Wanger picture "Blockade" he said, It gave 100 per cent endorsement of Stalin's efforts to seize Spain as another foreign colony of the Kremlin." He explained that the purpose of the organization Film Audiences for Democracy was to act as a pressure group, and in addition to get across to the public the kind of movie the Communists thought the public should see.

Rushmore testified that during the period he was on the staff of the "Daily Worker", John Howard Lawson was in direct charge of Communist activities in Hollywood. He then again reverted to his remarks concerning the Film Audience for Democracy and its skilful form of propaganda. He stated that when the Communist Party Tearned that a motion picture was coming out which was anti-Communist. Film Audiences for Democracy would line up the various unions in the Communist periphery, the innumerable front organizations, and carry on a letter and telegram campaign to the producers. He stated they would go to the church groups and they would get almost any kind of an organization to wire its protests, resulting in the producer receiving thousands of communications demanding that the picture be halted.

He stated that the Communist Perty in New York City received regular information on the kind of pictures that were coming out from the various

studios, and in some cases he knew that a copy of the actual script was sent to the cultural commission of the Party months before the picture went into production. He stated that one picture he varticularly remembered put out by Paramount entitled "Our Leading Citizen", had the script referred to V. J. Jerome who was the head of the Communist Party cultural commission. He indicated that when this script was received by the commission it was decided that it was one of the most anti-Communist movies in years and that they were going to line up a boycott of it. Rushmore stated that he reviewed the movie in 1939 and the next day the Party had already prepared three columns of protests from so-called progressive leaders and community leaders, resulting in a telegram and letter barrage against Paramount being started immediately.

Mith regard to John Howard Lawson, Rushmore stated that he met Lawson in late 1937 or early 1938 on the 9th floor of the Communist Party headquarters at 35 East 12th Street, New York City. The 9th floor, he stated, is regarded by the Communists as the inner sanctum, the place where the national officers of the Party have their headquarters. He explained that the occasion for this meeting was a meeting being held by the cultural commission of the Party. Rushmore identified the cultural commission as a sort of subcommittee of the cultural committee of the Party's most important adjuncts. He indicated it was organized by Alexander Trachtenburg who is a member of the political bureau of the Communist Party. He stated the cultural commission was set up by Trachtenburg after one of Trachtenburg's trips to Moscow. He stated that Trachtenburg told him at one-time that the regular reports of the Commission's activities were delivered to Moscow either by himself or a courier at least once a year.

Rushmore stated that at that time (1939) V. J. Jerome, also known as Isaac Romaine, was in charge of the cultural commission. He stated that he recalls Jerome went to Hollywood to make a speech before the Anti-Mazi Lergue which was largely under the Party's control. He stated that he believed Jerome was one of the most important leaders of the Communist Party. To substantiate this he stated that he was the editor for years of the Communist magazine that is the theoretical organ of the Party. He stated Jerome's job was to see that this magazine reflected the policy as laid down by Moscow to the American Communists. Sushmore stated that he felt that Gerhart Fisler would have jurisdiction over Jerome.

He indicated that John Howard Lawson's job in Hollywood is to raise money for the Farty. He stated that Lawson had a certain quota and that he recalls that at the meeting he attended with Lawson, Jerome expressed dissatisfaction with the amount being raised, although when Lawson stated how much it was the amount astounded Rushmore because it was up in the high figures.

Rushmore steted that in the latter part of 1937 or the early part of 1938, he attended a meeting at which Clarence Esthaway, Lawson, Jerome and Pob Reed, commissar of Actors Equity, an organization on Proadway, and two or three other individuals were present. He stated that at this meeting he recalled Lawson complained that the comrades felt that Lawson and his associates could get anything into the script they wanted. According to Rushmore, Lawson stated them were a lot of "Fasciate" in Hollywood and that "we have trouble with them, and often stuff we do get in is cut out and many times we don't think it's safe to try". He stated that Lawson at this meeting saked Jerome, as well as the cultural commission, to send any new writers or novelists who had had something published and who had received fairly good reviews that were either Party members or could be handled by the Party, to Hollywood and that room could be made for them.

With regard to the Ferty's attitude toward the movie actors or movie stars, Rushmore stated that in his discussions with Jerome in Jerome's office over the period of three years he was in the Perty, the general attitude of the Party was that the stars were, that is 99 per cent of them, "political morons" and that the Perty added other uncomplimentary remarks concerning them. He stated that he felt that the Communist Party per se had great contempt for the movie stars in Hollywood. Rushmore stated that he recalls Jerome saying "Their only use to the revolution is their bank account". Rushmore stated that seems to sun up the Party attitude with regard to actors.

Rushmore recalled that at this particular meeting Lawson referred to movie actor Liohel Stander as a perfect example of how a Communist should not act in Hollywood. Rushmore in referring to the chain of command stated that one might-cell Lawson the ton sergeant of the Perty in Hollywood who took his orders from Jerome. He stated Jerome would then take his orders either from Trachtenburg or Gerhart Eisler who was the Communist International representative.

In referring to other Communist Perty members who went to Hollywood he stated that he recalls that in 1939 Joe North, the editor of the Communist publication the "New Masses", wisited Hollywood to speak at a Spanish refugee dinner. Rushmore indicated that following Morth's return he met North on the street at which time Morth indicated he had been very successful in Hollywood and was able to raise \$20,000 in one week. Rushmore stated that it is very probable, and it often happened, that Joe North made a collection speech or two for the Hollywood Committee to Aid the Spanish Refugees or some other similar ellegedly anti-Fascist or anti-Franco organization, and that the money raised was taken right to the "New Masses". He recalled that worth complained about movie actor John Carfield because he would not give any money to Forth.

Rushmore stated Forth referred to Garfield's actions by stating, "That is what happens to our compdes when they go to Hollywood".

Rushmore stated that he recalls seeing on a number of occasions at the office of the "Daily Worker", often in the evenings conferring with the verious editors of the paper, the screen writer Clifford Odets.

With regard to Hollywood writers contributing articles to the "Daily Worker" he stated he recalled that Dalton Trumbo was contacted by a member of the staff of the "Daily Worker" and asked to send in an article, to which request Trumbo complied and his article was approved and published in the "Sunday Worker" magazine section. He said that in addition the "Daily Worker" had a Hollywood correspondent at that time by the name of Gordon Casson. He stated that he was told to write Casson and tell him to get full page interviews and profiles of various Hollywood personalities who were either in the Party or very friendly to the Party. He stated that it was felt that perhaps such an article would help bring those friendly to the Party over into actual membership. He recalls that they published articles on James Wong Howe, the photographer; John Bright, screen writer; Phillip Dunn and a number of others.

With regard to Donald Ogden Stewart, Rushmore stated he recalls Stewart being referred to as commade Stewart at a faction meeting, that is at a meeting of the Communist Party members of the League of American Writers.

Rushmore referred to Charlie Chaplin by calling him a "sacred cow". He stated leosely this reference meent someone to whom favorable publicity, and a lot of it, was always given. He also said that Edward G. Robinson was regarded as a "sacred cow". He added that this term might be referred to as "sacred red cow" rather than "sacred cow". With regard to Robinson, Rushmore stated he recalled Jerome once told him to always defend Robinson even if he was in a bed picture with a bed performance. He said he did not question Jerome's orders. Rushmore indicated that he did not know whether or not Pobinson was a Communist but that ten years ago or more he started joining one Communist front organization after another and after ten years he is still doing it.

Concerning the Communist writers sent to Hollywood by the Party, Eushmore stated that he was sure that Alvah Bessie was sent by the cultural commission to Hollywood. He also referred to Albert Maltz and Michael Elankfort. He stated that every writer who is a member of the Communist Party had to submit any manuscript to his cultural commission for approval before it goes to the publisher and therefore any writer going to Hollywood who was a Party member would have to have the approval of the cultural commission.

He referred to the "flip-flop" made by Albert Maltz when the article he published in "New Masset" was criticized. This particular subject has been previously referred to in this section of the memorandum. Rushmore stated that he felt this was a good example of how completely the Communists control the writer. He stated that Maltz in his original article came out with only a minor criticism of Perty policy and he was blasted for several weeks by Communist editors and writers. Pushmore stated Maltz was forced to recent completely and apologize.

Horrie Ryskind

Mr. Ryskind, a writer by profession, in his testimony stated he was born in New York City on October 20, 1895. He stated that his present address was 605 North Hillcrest Road, Reverly Hills, California.

In referring to the Communist activities within the motion picture industry, he divided it into two groups, first, the general Communist front organizations for "suckers" and second, the efforts to take over the guilds and crafts in the movie industry. He referred to the League of American writers as a Communist front. He stated that Donald Ogden Stewart at a meeting of the League of American Writers made the remark, "Communism does not need American writers, but American writers do need Communism".

Mr. Ryskind testified with regard to the Scottsboro case by stating that like most American liberals he read an account of the case and it appeared that the colored boys in the case would not receive a square deal unless they had better representation. He said that he later found out that the money collected for these boys, at least a good part of it, went into the hands of the "Daily Norker". He stated that his authority for this statement was Mr. Morris Ernst, a New York attorney, and that further confirmation concerning this matter could be obtained from Mr. Roger Paldwin of the American Civil Liberties Union.

Mr. Ryskind stated that the Screen Writers Guild at the present time is under the leadership of Lavery and is completely controlled by Communists. He referred to the pro-Communist activities of Gordon Kahn and Lester Cole who are members of the Screen Writers Guild and the Communists devices plans in their steps to gain control of the Screen Writers Guild.

Fred Niblo, Jr.

Witness Fred Niblo, Jr., identified as a screen writer, stated he was born in New York City on January 23, 1903, and that he presently resided at 1927 Rodney Drive, Los Angeles, California. He stated that he has been employed in the Motion Picture Industry for nineteen years as a professional writer. Concerning Communism in the Motion Picture Industry, he stated that he believed the Screen Writers Guild has been the spark plug and the spearhead of the Communist influence and infiltration in Hollywood. He pointed out that in his own case no sconer had he gotten into the Guild when he began to receive announcements from such groups as the "League for the Promotion of American-Russian Friendship."

He stated that he is a member of the Motion Picture Alliance for the Preservation of American Ideals (previously identified in this section), which was practically put on trial before the Screen Writers Guild. He stated that he remembers at one of the meetings of the Guild a character jumped up from the floor and referred to a remark made by writer Sam Wood in which he said, "We are Americans." This character wanted to know what was meant by calling ourselves Americans. He indicated that that was the atmosphere in the Screen Writers Guild for years.

Niblo pointed out that he was officially attacked in the publication of the Screen Writers Guild, "The Screen Writer," in the column, "Letters to the Editor." He said that the author of this criticism was hr. Garrett Graham who he stated is not a Communist. He stated in view of the criticism he felt that he should answer the critic and consequently addressed a letter to "The Screen Writer." He stated that the Screen Writers Guild refused to print his letter on the grounds that it didn't make for unity. The letter he received from the Screen Writers Guild over the signature of Harold J. Salemson, is as follows:

"Screen Writers' Guild, Inc.,
Affiliated With the Authors' League
of America, Inc.,
Hollywood 28, Calif.

"Fr. Fred Miblo, Jr., Los Angeles 27, Calif.

"Dear Er. Niblo: The editorial committee of the Screen Writer has instructed me to inform you that, after giving your letter the same consideration that all material coming before it receives, it has decided against publishing it.

"Without prejudice to its literary merit, it was unanimously agreed by the committee that the content of your offering is not consonant with the friendly aims of the Screen Writers' Guild which the magazine strives to foster.

"Please accept my personal apologies for not having communicated this decision to you more promptly. It is just that I have been swamped and, as a result, gotten disorganized in my work here.

"Very sincerely yours.

Harold J. Salemson
For the Editorial Committee."

Mr. Niblo referred to the Hollywood Writers Mcbilization as a Communistic group. He referred to the publication of the Screen Writers Guild, "The Screen Writer", as a literary monthly supplement of the "Daily Worker."

Richard Macaulay

Screen writer Richard Macaulay in his testimony stated that he was born in Chicago, Illinois, on August 18, 1909, and that he presently resides at 9909 Robbins Drive, Deverly Hills, California.

Concerning the Communists in the Screen Writers Guild, of which Macaulay is a member, he testified that there was a definite, well-organized clique comprised of Communists and fellow travellers in the Guild. With regard to these Communists, Facaulay stated that he is morally certain that they are Communists because of their activities, statements, and associates. He identified them as follows: Alvah Bessie, Lester Cole, Cordon Kahn, Howard Koch, Ring Lardner, Jr., John Howard Lawson, Albert Faltz, Samuel Ornitz, Waldo Salt, Robert Rossen, Dalton Trumbo, Guy Endore, Richard Collins, Marian Spitzer, Hugo Butler, Donald Ogden Stewart, Paul Trivers, Faurice Rapf, Henry Feyers, John Wexley, Ronald FacDougall, John Collier, Abraham Polonsky, William Pomerance, Harold Buchman, Melvyn Levy, Clifford Odets, and Hichael Blankfort.

Macaulay referred to an experience he had concerning the writing of material for the Screen Writers magazine. He stated that screen writer Alvah Bessie had written an article for the magazine, "The Screen Writer," in which he complained about the things he could not write about because of capitalistic oppression both in the movies and in the general press as well as the magazine

groups. Macaulay stated he answered this article. However, he indicated that he was prevented from writing many things about which he would like to write because of the active interference of Mr. Bessie and his associates. He stated the article was turned down by Palton Trumbo, the Editor of the magazine. He stated Mr. Trumbo gave several "remarkable" reasons for turning his article down, one of them being that Macaulay attacked minority groups and attacked the Roman Catholic Church. He said this was quite remarkable coming from Palton Trumbo, and due to the fact that he, Macaulay, is a Roman Catholic. Later on Macaulay said that he commented to one of the Editors of the magazine, "It is obvious that there is no likelihood that anything I would write could be printed in the Screen Writer," and the Editor said, "I think you are absolutely right."

Robert Montgomery

Screen actor Robert Montgomery in his testimony stated that he was born in Beacon, New York in 1904 and that he presently resides at 10430 Bellagio Road, Belair, Los Angeles 24, California. Mr. Montgomery stated that in addition to being an actor, he, for the last two years, has also been a Director.

Nr. Montgomery in his testimony related that he is a member of the Screen Actors Guild, and that he has held executive positions off and on in the organization since 1933. In reply to the question as to whether or not there are any Communist influences operating within the Guild, he stated that since 1933 there has been a very small militant minority group in the Guild which is well organized and well disciplined. He stated that the Screen Writers Guild considered and passed a resolution, at his introduction, indicating that it is rigorously opposed to Fascism and Communism.

George L. Euroby

Kotion picture actor and dancer George L. Purphy in his testimony before the Committee stated that he was born in New Haven, Connecticut, on July 4, 1902. He further indicated that his residence at the present time is located at 911 North Bedford Drive, Beverly Hills, California.

Er. Eurphy stated that he has been employed in the Ection Picture Industry for over twelve years, and is a member of the Screen Actors Guild. He pointed out that shortly after he joined the Screen Actors Guild he received the "Daily Worker" every day for a period of one year, for which he did not pay or place an order.

In referring to a strike in the Motion Picture Industry, he stated that the Screen Writers Guild formed a committee which met with the committee

of the Screen Writers Guild and the Screen Directors Guild, in the hope that they, as disinterested parties, would find some means whereby the men could remain at work while the argument went on or until the strike was settled. He stated this group met and at this meeting a suggestion was made as how to proceed. He stated that he suggested the group get the three parties to agree to abide by the decision of the National Labor Relations Board, due to the fact that it was a jurisdictional dispute. He stated that this was agreed upon, whereupon they visited Mr. Edward Mannix, who was then an officer with the Producers Association. Mr. Mannix agreed to sign or would say publicly that he would abide by the decision of such a proper Governmental agency.

The second party the group called upon was one of the members of the striking unions. This individual told them that they were out on strike and that they would stay there for seven years, if necessary, until a lot of things he was dissatisfied with in Hollywood were straightened out. Purphy said it was quite obvious that they were not going to accomplish anything and that this individual was not interested in settling the strike.

Wr. Murphy stated with regard to the Screen Actors Guild that he wanted to make sure of the feelings and the views of the membership. He stated they held a mass meeting of the membership at which time they invited Mr. Herbert Sorrell, the head of the Conference of Studio Unions, and Mr. Richard Maltz, the President of the International Alliance of Theatrical Stage Employees. Turphy stated that the union gave each of the representatives half an hour to state their case before the membership. He stated that the ballots came back from the Guild voting 97.3 percent not to join the strike. He stated as far as he knew there was only one other union that took a secret ballot on the strike and that was the Screen Office Employees Guild. It was his understanding, according to Mr. Murphy's testimony, that after the ballot was tabulated they had voted some 900 to 600 not to join the strike, but that they were ordered to join the strike in spite of that under the threat that they would lose their charter.

Ronald Reagan

Motion picture actor Ronald Reagan in his testimony related that he was born in Tampico, Illinois, on February 6, 1911, and that he presently resides at 9137 Cordell Drive, Los Angeles, California. He related that he has been engaged in the motion picture business since June, 1937, with the exception of a brief interlude of three and a half years, which he spent in the Armed Services of the United States.

With regard to the Screen Actors Guild, of which he has been a member of the Board of Directors and is at present the President, he stated that he felt there is a small clique in the organization which has been suspected of following

the tactics that they associate with the Communist Party. He referred in addition to an event in which, through subterfuge, he was led to become a sponsor of a meeting held under the auspices of the Joint Anti-Fascist Refugee Committee. He stated that several weeks ago in Hollywood there was a financial drive to raise money to build a badly needed hospital in a certain section of the town which was to be called the All Nations Hospital. He stated that he believed that because of the very title of the hospital, it received the support of most of the people in that city. He said that during this period he received a telephone call from a woman whom he did not know, at which time she stated there was to be a recital held at which Paul Robeson would sing, and that all of the money for the tickets would go to the hospital. The woman asked him if she could use his name as one of the sponsors. He stated that he hesitated for a moment because he did not think that ir. Robeson's political views coincided with his, but figured that here was an occasion where Mr. Robeson was perhaps appearing as an artist, and certainly the object, that is the raising of money, was above any political consideration which should be supported by everyone. Therefore, Reagan stated he gave permission to use his name.

He stated that he left town for a few weeks and when he returned he was handed a newspaper which said that this recital was held at the Shrine Auditorium in Los Angeles under the auspices of the Joint Anti-Fascist Refugee Committee. The principal speaker was Emil Lustig. Robert Burman took up a collection, and remnants of the Abraham Lincoln Brigade were paraded to the platform. He stated that he did not see one word in the newspaper about the Hospital. Reagan then related that he called the newspaper and stated he would like to explain his position, whereupon the Editor of the newspaper laughed and said, "You needn't bother, you are about the fiftieth person that has called with the same idea, including rost of the legitimate doctors who had also been listed as sponsors of that affair."

Gary Cooper

Motion picture actor Gary Cooper in his testimony stated that he was born in Helena, Montana, in 1901, and that he presently resides in Los Angeles, California. He stated that he has been in the motion picture business since 1925 and that he is a member of the Screen Actors Guild.

During the testimony of Mr. Cooper, the Committee's investigators introduced a document distributed by the Communist Party in Italy during May, 1947, which was obtained from the State Department. This document read as follows:

"Gary Cooper, who took part in the fights for the independence of Spain, held a speech before a crowd of y0,000 in Philadelphia on the occasion of the consecration of the banner of the Philadelphia?" Communist Federation.

"Between other things, he said: 'In our days it is the greatest honor to be a Communist. I wish the whole world to understand what we Communists really are. There could be nobody them who might say that we are ensures of mankind and peace. Those who want to discuss Communist ideas should first get to know them. Americans learn this with great difficulty. Millions of people from other continents regard America as a center of modern civilisation, but only we Americans can see how false this opinion is. Let us be frank. Our country is a country of gold, silver, petrol, and great railways. But at the same time it is a country where Rockefeller, Ford, and Rothschild use tear gas against striking workers fighting for their legitimate rights. Our country is the fatherland of Lincoln and Roosevelt, but at the same time it is a country of men like Senator Bilbo and many of his type. It is a country where redskins were exterminated by arms and brandy. "

Mr. Cooper in his testimony stated that, of course, this statement was not true and that as a matter of fact he was never in Philadelphia.

The Committee also introduced a few paragraphs from another document which was distributed on July 19, 1917, by the Communist Party in Yugoslavin various cities in that country. In an article captioned, "Fascist Shooting on Broadway," the following appeareds

Power, and Alan Ladd, well-known film stars, were imprisoned because they were marked as leftists and denounced un-Americans, but before that happened, something else was going on, about which the American newspaper agencies did not speak, and that is very characteristic of conditions today in the United States.

mysterious way. The background of this tragle and mysterious death of Buster Crabbe was set forth by the New York paper, and Start From the srticles of lang Standard, we can see that Buster Crabbe was very popular in the United States. He organised a movement in the Army to protest against the investigation of un-American activities against Cooper, Chaplin, and other film stars.

"The beginning of Buster Crabbe's tragedy was when he found yaluable documents, through which documents he could give light and prove the criminal and aggressive plane of reactionary circles in America."

the well-known film actory Spencer Tracy, also well-known as a leftist and they had a long talk in the presence of Tyrone Power.

Avenue, Crabbe was riddled with bullets from a machine gun from a closed car. This tragic death of Crabbe, provoked terrific unrest in Hollywood. At the funeral of Buster Crabbe, 150,000 men were present, and the coffin was carried by Comrades Gary Cooper, Tyrone Power!

This document was likewise obtained by the Committee from the State Department.

Leo McCarey

Motion picture Director Leo McCarey stated that he was born in Los Angeles, California, in 1896, and presently resides at 1018 Ocean Front, Santa Monica, California.

Mr. HcCarey stated that he was the Director of "Going My Way" and "The Bells of St. Karys." He stated that these pictures were not received in Russia because he had a character in them which the Russians did not like, namely God.

With regard to the injection of propagands into notion nictures, Ir. Eccarey stated that he felt the Communists had been successful, but fortunately very few pictures with Communist propagands have made any money. He stated that consequently he believed they were unsuccessful and he was happy to say that the American people do not recognize them.

Ers. Lela B. Rogers

Mrs. Lela B. Rogers in her testimony before the Committee stated that she resided at 5930 Franklin Avenue, Hollywood, California, and that she born is Council Bluffs, Iowa. She stated that at present she is the manager has daughter's affairs (Cinger Rogers) and a writer of sorte.

Firs. Rogers testified that she was employed as an assistant to the vice president in charge of productions at the RKO Studios, the late Charles Kerner, in 1943. She stated that it was a part of her duties to examine certain scripts and stories and recommend to her superior as to whether or not they should be considered for possible production. In this connection she said that she examined the book, "None but the Lonely Heart," written by Richard Lewellyn. She stated that she learned Cary Grant had called from Columbia Studios to say that the book had been called to his attention by someone at Columbia who recommended it as a good story for him. He wanted RKO to read it and if they found it suitable to him, he wanted RKO to buy it and he would appear in it there. Ers. Rogers testified that she found she could not recommend the book. She said the story was filled with despair and hopelessness and in her opinion was not a Cary Grant vehicle.

After she had expressed her views to her superior, Ir. Kerner, he informed her that he had bought the story only half an hour before. She stated that a few days later she was present at a meeting at which Producer David Hempstead stated that he had talked to Mr. Clifford Odets and that Odets was coming to Hollywood and do the screen play on the story. Mrs. Rogers stated that she vehemently protested. She stated that her protests were based on the fact that she had for years heard that Odets was a Communist. She stated that the story lent itself to promaganda, particularly in the hands of a Communist. She continued by stating that during the preparation for the production, Mr. Odets was made Director as well as writer, and as the picture progressed she heard that Hanns Eisler had been employed to do the musical score for the picture.

In reply to the question by a representative of the Committee as to whether or not she had turned down scripts for the reason that she felt they were un-American or Communist propaganda, she stated that she recommended the turning down of the story, "Sister Carrie," by Theodore Dreiser, because it was just as open propaganda as "None but the Lonely Heart."

Oliver Carlson

Pr. Oliver Carlson in his testimony before the Committee stated that he resides at 1728 Westerly Terrace, Los Angeles, California, and that he is a writer and a teacher, specializing in the field of political science and more specifically in the field of propaganda techniques. Er. Carlson said that he was born in Sweden on July 31, 1899.

He qualified himself by stating that he has written many articles over a period of twenty years on Communism. Kr. Carlson stated that he is the author of a book entitled, "A Mirror for Californians," which he wrote in 1939 and the early part of 1940. He said that this book has considerable information concerning

the Communist movement in California. Er. Carlson stated that there were number of people sent from New York to supervise the activities of the Communists in Hollywood. He stated that one of them was V. J. Jerome. Another was a man by the name of Eli Jacobson. According to Carlson, Eli Jacobson was from New York and he had known him and his family many years ago when they were boys. He said that Eli Jacobson was a charter member of the Communist Party in America. He referred to him as having been in the middle 1920's the Director of the Workers School in New York City. He said that Jacobson went to Russia and taught at the University of Moscow. In Carlson's opinion, Jacobson has always been considered a high functionary and a particularly able propagandist for the Communist movement. He stated that in 1936 he accidently ran into Jacobson in Los Angeles. On the occasion of this meeting he learned that Jacobson was closely associated with a lady known as its. Beryl La Cava, the divorced wife of Gregory La Cava, a motion picture Director. According to Carlson, the newspaper accounts of the divorce proceedings reflected that I'r. La Cava accused his wife of being a very ardent Communist.

Carlson stated that toward the fall of 1938, he was contacted by Jacobson, at which time Jacobson stated that he had decided to break with the Communist Party. On this occasion Jacobson told him how he had been sent to Hollywood under specific instructions from the Central Committee of the Communist Party, and that his duties in Hollywood were to conduct classes and in general carry on educational propaganda for the Communist Party among the film folk, that is, the so-called elite in the film industry. According to Carlson, Jacobson had been carrying out this assignment for the past two and a half years. He said that Jacobson told him he prepared the ground work for several meetings for V. J. Jerome. He said that Jacobson also informed him that it was a part of Jacobson's job to see that many of the important film personalities were "softened up" so that they would agree to join the various front organizations which the Communist Party was sponsoring in Hollywood.

Carlson stated that on the occasion of this meeting Jacobson was terribly agitated. He appeared to be afraid he was going to be killed. According to Carlson, Jacobson did not openly appear as a Communist at any time during his stay at Hollywood. Rather, his job was to carry on the work assigned to him under other guises.

With regard to the Peoples Educational Center, Er. Carlson testified that Er. William Wolfe, the Educational Director for the International Ladies Garment Workers Union, who was not a Communist, advised him he was approached and offered the job of Director of this new educational center. Wolfe wanted to know if Carlson was interested, to which Carlson replied that he was interested only if he knew who was going to be on the Board of Directors and who was behind it.

Carlson related that in a matter of a few weeks there was good evidence indicating that it was a Communist-controlled school. He stated that ir. Wolfe who, up to that time, had been a very close friend of his, suddenly became very distant. He stated that Wolfe was in the company of these other people and with them established the Peoples Educational Center. Carlson in his testimony themproceeded to point out the Communist character of the school and the motion picture personalities who appeared as instructors or as having been affiliated with the institution.

As a part of the information furnished to the Committee by Carlson, there was introduced into the record the entire catalogue of the Peoples Educational Center for the summer of 1945.

Walter E. Disney

In the testimony of Fr. Walter E. Disney, he stated that he was born in Chicago, Illinois, on December 5, 1901, and that he has been in the Motion Picture Industry as a producer of motion picture cartoons since 1920. He stated that he now owns and operates the Walt Disney Studio at Burbank, California.

I'r. Disney testified that his films were distributed all over the "orld with the exception of the Russian countries. He stated in this connection that the Russians bought the "Three Little Pigs" and used it through Russia and they looked at a lot of his pictures and he thought they ran a lot of them in Russia but then returned them to his studio and said they didn't want them as they did not suit their purposes.

Mr. Disney testified that he felt a Communist group tried to take over the artists in his studio. He stated this situation arose out of a group of his employees coming to him and telling him that Mr. Herbert M. Sorrell (head of the Conference of Studio Unions) was endeavoring to take over his employees. He stated that he cautioned his employees that it was none of his concern and that he had been advised not to discuss this labor situation with his employees. He pointed out, however, that his employees informed him that it was not a matter of labor, it was just a matter of his employees not wanting to go with Sorrell and that they heard he, Disney, was going to sign with Sorrell and they wanted an election to prove that Sorrell did not have a majority. He said they informed him that he had a right to demand an election. Disney stated that when Sorrell came to see him, Disney advised him that he wanted an election. Sorrell laughed at him, Disney stated, and remarked that he would use the Labor Board as it suited his purposes and that he had been "sucker" enough to go for that Labor Board ballot and he had lost some election by one vote. He said it took him two years

to get it back. He said he would strike and that was his meapon. He said, "I have all of the tools of the trade sharpened," and that he, Disney, could not stand the ridicule or smear of a strike. Ir. Disney testified that Sorrell told him he would make a dust bowl out of his plant. Er. Disney said that a strike developed as a result of this meeting. He said that when the strike came off, people tried to smear him and put him on the unfair list of Communist front organizations, referring to "The Peoples World," "The Daily Worker," "FIM magazin and the League of Women Shoppers." He said that he was even subjected to smear tactics in South America through some Communist publications in South America. He stated that Sorrell and his associates distorted everything, that they lied, that there was no way he could counteract anything they did, that they formed picket lines in front of theatres, that they called his plant a sweatshop, and that in general they claimed things that were not true and that there was no way he could fight back.

Ar. Pisney was asked a question by an investigator of the Committee as to whether he recalled having any conversations with Mr. Sorrell concerning Communism, to which Mr. Disney replied that he recalled that Sorrell had heard that he had called then a bunch of Communists, which resulted in Sorrell making the comment to Disney at a meeting, "You think I am a Communist, don't you?", to which Disney replied that all he knew was what he had heard and seen. Sorrell laughed and replied, "Well, I used their money to finance my strike of 1937," and said that he had gotten the money through the personal check of some actor.

lir. Disney testified that he never gave in to Sorrell, and that an election was not held. He said there are approximately thirty-five unions operating in his studies at the present time, thirty of which they have contracts with.

Concerning the people who, in his opinion, were Communists in his employ, Mr. Disney said that he believed David Hilberman, William Pomerance, and Paurice Howard were all tied up with the same outfit. He said in his opinion they are Communists, although he had no way of proving it. He pointed out that actually Pomerance and Howard were only the business agents or managers of the cartoonists and were actually not in his employ.

John Howard Lawson

John Homard Lawson appeared before the Committee as the result of a subpoena on October 27, 1947. On this occasion he was identified as a writer at present residing at 9354 Furnett Avenue, San Fernando, California. He stated that he was born in New York City on September 25, 1894. Yr. Lawson was asked questions as to whether or not he was a member of the Screen Writers Guild or whether or not he was ever a member of the Communist Party. By evasion he did



not answer the questions and as a result was asked to leave the witness stand.

Following his testimony, Louis J. Russell, an investigator of the Committee, introduced a purported registration card of John Howard Lawson in the Communist Party dated in 1944, and, in addition, a comprehensive statement concerning the Communist affiliations and connections of Lawson. These connections have been carefully indexed in the Bureau's files for future reference purposes.

Eric Allen Johnston

Eric Johnston appeared before the Committee on the afternoon of October 27, 1947, at which time he stated his present occupation is that of President of the Motion Picture Association of America. Mr. Johnston was accompanied by counsel Paul V. McNutt. He gave his present address as 3101 Woodland Drive, Washington, D. C., and said he was born on December 21, 1895, at Washington, D. C.

Johnston related that his Association represented the larger companies in the Motion Ficture Industry, including Warner Bros., Metro-Goldwyn-Mayer, Twentieth Century-Fox, RKO, Columbia, and International-Universal.

In an introductory statement Mr. Johnston stated that a damaging impression of Hollywood has been spread throughout the country as a result of the hearings of the Committee. He said that the impression which has gone out was grossly unfair to this great American industry. He said it must be a great satisfaction to the Communist leadership in this country to have people believe that Hollywood Communists are astronomical in number and almost irresistible in power. He stated that the facts in his opinion are that not everyone in Hollywood is a Communist and that the percentage is very small. He requested that the damaging impression caused by the Committee be corrected.

He said that the report of the subcommittee of the Un-American Activities Committee of the House of Representatives indicated that some of the most flagrant Communist propaganda films were produced as a result of White House pressure. He said that this charge has been completely refuted by the testimony before the Committee. He referred to the same report of the subcommittee which indicated that the Committee had a list of all pictures produced in Hollywood in the last eight years which contained Communist propaganda. He asked that the Committee make this list public and stated that until this list is made rublic the industry remains condemned by unsupported generalizations, and the industry is denied the opportunity to refute these charges publicly.

As his third point, Mr. Johnston stated that the Motion Picture Industry, which he represents, insists on their rights to decide what will or will not go into the pictures. He stated that they were deeply conscious of the responsibility this freedom involves but that they had no intention to violate this trust by permitting subversive propagands in the films. He also stated that he was desirous of seeing Communists exposed in the traditional American manner.

His final point was the asking for a positive program to combat -Communism. Chairman J. Parnell Thomas, while Johnston was on the witness stand, pointed out to Johnston the kind of "cooperation" the Committee had been receiving. He said that the Committee had been contacted by some very important people in the country who, either through Johnston or someone he was associated with, asked the Committee to "lay off or postpone" the hearing. He also said that they had people get in touch with them of a dubious character, asking the Committee not to put on a certain witness or would the Committee refrain from asking certain questions. Ir. J. Farnell Thomas also pointed out that the Committee's investigators were contacted by others who tried all the tricks of the trade to find out what the Committee was doing. He said one man went so far as to-he did not offer anything, but "I want to tell you he gave all the signs of an offer, all the signs of an offer." He also said that he was informed this morning, October 27, 1947, that a moving picture appeared at the Trans-Lux in which ir. Thomas said a few words and Johnston said a great many. Ir. Thomas said that Johnston made this statement two or three weeks before the hearings got started.

Mr. Johnston was questioned concerning his employment of Edward T. Cheyfitz as one of his assistants. He was questioned as to whether or not he was familiar with the former Communist Party membership of Cheyfitz and his Communist Party associations, to which Johnston stated that he was familiar with Cheyfitz's background, but that he was certain he had completely broken with the Communist Party and had been highly recommended to him. It was pointed out during the hearings that these letters of recommendation were dated only a day or so before Johnston's actual appearance before this Committee. These letters were introduced as a part of the record and appear in the published document of the Committee containing this testimony.

Concerning the duties of the organization which Ir. Johnston represents, he testified that the code of the association covers crimes against the law, sex, vulgarity, obscenity, profanity, costume, dances, religion, locations, national feelings, titles, and repellant subjects. He stated that actually there is nothing in the code about propaganda, that it is the feeling of the association that this phase is the duty of each motion picture producer, that is to determine what goes on the screen, just like it is the duty of each newspaper publisher to determine what goes into the newspaper.

Johnston also pointed out that they have a policy concerning the foreign fields in their association due to the fact that a large percentage of the Motion Picture Industry's revenue comes from outside the United States. He said that the association is not allowed to have its pictures in Communist countries. He pointed out that "now" the association will not be allowed to have motion pictures probably in anti-Communist countries such as Argentina, Brazil and Chile, referring to the results of the present hearings of the Committee. Johnston stated that he felt it is the duty of Congress to prove whether Communists are foreign agents and/or whether they are trying to upset our Government by unconstitutional means.

Dalton Trumbo

Dalton Trumbo, who appeared before the Committee as a result of a subpoena on October 28, 1947, with counsel, namely Mr. Bartley Crum and Mr. Robert Kenny, gave his occupation as a writer and stated that he resided at 329 South Rodeo Drive, Beverly Hills, California, and was born in Montrose, Colorado, on December 9, 1905.

Like the other "unfriendly" witnesses, Trumbo by evasion failed to answer the questions, "Are you a member of the Screen Griters Guild?" and "Are you now or have you ever been a member of the Communist Party?"

Following Trumbo's appearance on the stand, a considerable amount of information was introduced by the Committee showing the Communist affiliations and background of Trumbo. Committee investigator Louis J. Russell introduced a 19th Communist card showing membership in the Communist Party (or Communist Political Association) on the part of Dalton Trumbo.

Roy M. Brewer

Roy M. Brower identified himself as the International Representative of the International Alliance of Theatrical Stage Employees and Lotion Picture Machine Operators of the United States. He said that he resides at 716 North Curson Avenue, Los Angeles, California, and that he was born in Hall County, Nebraska, on August 9, 1909.

During the testinony of Mr. Brewer, he introduced a Communist membership card of Herbert K. Sorrell. He stated that it was a control card for the first half of 1937 with book number 74282 written on the card. The name on the card was Herbert Stewart. He stated that this document, which was a photostatic copy of the original, was introduced before the Joint Fact-Finding Committee of the California State Legislature. He pointed out that at the time this document was introduced, the handwriting on it was identified as that of Herbert Sorrell

by a handwriting expert. Mr. Brewer gave considerable testimony concerning the activities of Jeff Kibre concerning whom there is considerable information set out in this running memorandum in the section entitled, "History and Development of the Communist Party in Hollywood."

Concerning the various strikes in the Kotion Picture Industry, particularly with reference to the 1946 strike, Brever testified that he felt if it had not been for the Communist Party activities in the motion picture studio unions, there would have been no strikes in Hollywood. He said he felt that much of the violence of the picket lines was due to the activities of the Communists. He stated that he felt it was the plan of the Communist forces led by Jeff Kibre, Communist agent sent to Hollywood in 1935 and his successor, Herbert K. Sorrell, to infiltrate and control Hollywood technical labor while other Communist forces led by John Howard Lawson, were to infiltrate and control the telent guilds and so-called cultural groups in the industry. He stated that the Communists, having failed to control his organization in Hollywood, attempted to destroy it by fomenting and aggravating jurisdictional disputes existing in the trade union structure in the studios.

In referring to the activities of the Communists in the Motion Picture Industry, Roy Brewer of the IATSE stated that one of the first pieces of evidence which came to his attention concerning these matters resulted from an election which was held in 1939 concerning a petition of the organization known as the United Studio Technicians Guild, which was founded and built around Jeff Kibre. Brewer related that presumably this was an independent organization. However, he stated it was actually directed both by the state organization of the CIO and the Communist Perty. He indicated that the field exeminer in charge of the election which handled the petition was William Pomerance. Pomerance was identified by Brewer as an official representative of the Government in their efforts to determine the representation in this case. He referred to Pomerance as the founder and organizer of the Screen Cartoonists Guild, which was stated by Kibre as having been organized *by our people.**

Brewer stated that another man who was employed by the National Labor Relations Board at the time of the 1939 election was Paurice Howard, whom he identified as the Secretary of the Screen Cartoonists Guild and a teacher at the Peoples Educational Center.

He also referred to a women by the name of Frances Killington, an employee of the National Labor Relations Board. He stated that she is now an officer of the Screen Analysts Guild in Hollywood.

In addition, Brewer stated that William Esteman, who was an attorney for the Mational Labor Relations Board, has also been an attorney for the Conference

of Studio Unions and a teacher at the Peoples Educational Center. He stated the presence of these people in official capacities on the Mational Labor Relations Board has led him and his essociates to believe that in many cases their interests were projected, at any rate he stated that he felt there should have been no election in 1939. He said that the unions rad ordered and there was no necessity for the election. Brewer pointed out, however, that in the reports which Mibre wrote, he changed his entire strategy in his attempts to capture the unions as a result of the ruling of the Mational Labor Relations.

Board which gave them an election and granted their petition.

Brewer indicated that another activity which led him to believe that there was Communist influence in the Mational Labor Relations Board in Los Angeles was the efforts which were nade by the Communists to capture the extras. He identified the extras group as a part of the Screen actors Guild. He stated their comployment was of such a nature that it was not steady and so agitation started within the extras group for a separate organization. Drewer stated they went to the Rational Labor Relations Board, which granted them an election. This, he said, was followed by an election and the granting of their (the extras) petition which separated them from the Screen Actors Guild.

Brewer stated that a part of the campaign which the extras had carried on was to the effect that if they would to disaffiliate with the Boreen Actors Guild, they would then he given a charter from the Emerican Dederation of Labor. He stated that the actors took a very strong position about a printers' union, giving a charter to the extras and, consequently, they did not get a charter from any other AP of L union. This resulted in the Pational Labor Lelations Board attnably stopping the processes of collective bargaining for a period of 18 months for the extras due to the fact that it was not until after a second election had been held that the extras voted to go back into association with the actors' group and they got a contract which resulted in the processes of collective bargaining being re-established.

Strike in the Notion Picture Industry in which a Communist faction led by a Mr. Henschel attempted to head a revolt in Brower's organization at the time of the stake. With regard to Henschel, Brewer states that Mr. Mibre, in his report to how Marson, who was identified as the Frade Union Decretary of the Communist Party, made specific reference to Henschel's activities. He further identified Henschel as inving been sent by the Communist Party to the Landburg 1933 convention in Develond, this, for the purpose of attempting to push through a pro-Communist resolution. He stated that Henschel made such a bad job of this that the then Acting Becretary of the Communist Party in Chio, Maximum of this that the then Acting Becretary of the Communist Party in Chio, Maximum of the Communist Party in Chio, Maximum of this that the China Becretary of the Communist Party in Chio, Maximum of the China of the Communist Party in Chio, Maximum of the China of t

Weiss, wrote a complaint to Roy Hudson, complaining against the Party officials in California who sent him to the convention so inadequately prepared to carry out his mission. Brewer testified that this resulted in the complaint being handed back and Kibre being instructed to investigate whether or not Henschel was a loyal comrade, a loyal Party member, or whether he had just failed in his obligation. Brewer testified that Kibre in his report, which was made in approximately 1939, stated that Henschel had been a Party member for about three years.

With regard to Henschel's activities in the IATSE, Brewer stated that Henschel organized a rank-and-file committee which resulted in his being discharged from the employ of Warner Bros., and his eventual expulsion from the union. Brewer related that Henschel went to the National Labor Relations Board and filed a complaint. This resulted in a trial being held, and because of the Communist tactics Brewer stated the IATSE's efforts to conduct a trial were impeded to the extent that in order to insure the trial would be fair and to be sure the record would be clear, the union spent \$5,000 for the transcript alone in the trial.

Following the trial, the examiner, according to Brewer, rendered a decision which was a distortion of the law, which left Brewer and his associates at a loss to understand the law. He stated an investigation of the eraminer, one Fortimer Reamer, reflected that he had been the Secretary of the National Lawyers Guild, which he described as a Communist front for lawyers.

Albert Maltz

I'r. Albert Maltz testified before the Committee on Tuesday, October 28th, at which time he was accompanied by his attorneys, Mr. Robert W. Kenny and Bartley Crum. He stated that he resides at 6526 Linden Hurst Avenue, Los Angeles, and is employed in the Motion Picture Industry as a writer.

The Committee by unanimous decision permitted Laltz to read a prepared statement which he brought with him. This statement is set out in the report of the Un-American Activities Committee, and concluded with the statement, "The American people are going to have to choose between the Rill of Rights and the Thomas committee. They cannot have both. One or the other must be abolished in the immediate future."

Maltz, like the other "unfriendly" witnesses, by evasion failed to answer the questions concerning his membership in the Screen Writers Guild or the Communist Party.

At the conclusion of Kaltz' testimony, Chairman J. Parnell Thomas requested ir. Kenny to take the stand.

Robert T. Kenny

Mr. Thomas informed Mr. Kenny that the reason for calling him tothe stand was the article appearing in the newspaper which stated:

"Counsel for 19 'defense witnesses' in the House Reds-infilmland investigation said today he would advise all his clients to invite prosecution by refusing to say whether they are Communists. * * *

"Hollywood attorney Robert W. Kenny said he would also advise the other 18 'to malk the plank."

Mr. Thomas asked Mr. Kenny if that was a correct quotation, to which Kerny replied that Er. Thomas had placed him in a doubly embarrassing position. Kenny stated that as a former newspaperman he had always made it a practice never to disavow anything that is printed in a newspaper, the other problem being, of course, the relationship between attorney and client, which is also a privileged situation. However, he stated that he believed the statement was not quite correct. Mr. Thomas asked Mr. Kenny as to whether he advised his clients as indicated in the newspaper, that is, not to answer the questions put to them by the Committee or its chief investigators. Kenny replied that if there is one thing that is sacred in this country it is the matter of advice that a counsel gives his clients. He stated that he would be disgraced before every one of the 100,000 lawyers in the United States if he answered that question. He stated that he thought it was the highest impropriety to ask a lawyer what advice he gave his client, following which Lr. Thomas read to Lr. Kenny Section 37 of the United States Criminal Code, which has to do with conspiring to commit an offense against the United States as follows:

"If two or more persons conspire either to commit any offense against the United States or to defraud the United States, in any manner, or for any nurpose, and one or more of such persons do any act to effect the object of the conspiracy, each of the parties to such conspiracy shall be fined not more than \$10,000 or imprisoned not more than 2 years or both."

Mr. Thomas then informed Mr. Kenny that he was not asking him about the statement he made to his clients but rather about the statement he made to the newspaper. He repeated his question and asked Mr. Kenny if he made the statement

as quoted to the newspaper, to which Kenny replied, "Lo". He stated he did not say that he would advise his clients to invite prosecution. He stated that is simply something that he did not advise his clients because he believed his clients had all behaved themselves in a manner that did not invite a successful prosecution. He stated that what he undoubtedly did say was that they are probably going to be invited to walk the plank. Parnell Thomas then informed Mr. Kenny that he wanted him to know that he squirmed out of "this one" temporarily, but that if the Committee should determine that his action is a violation of this Conspiracy Act, then the Committee would take under consideration referring the matter to the United States Attorney.

Following the testimony of Mr. Kenny, investigator Louis J. Russell of the Un-American Activities Committee, introduced a card purported to be the membership card of Albert Maltz in the Communist Farty (or the Communist Political Association) dated in November, 1944. In addition, there was introduced a lengthy memorandum into the record which pointed out the Communist connections of Albert Maltz, screen writer.

Alvah Bessie

Screen writer Alvah Bessie appeared before the House Committee on Un-American Activities as the result of a subpoena issued to him. On this occasion he stated that he was born in New York City on June 4, 1904, and that he presently resides at 369 South Crescent Drive, Beverly Hills, California.

Bessie was granted permission to introduce a statement he had prepared prior to his testimony. This statement sets out his opinions relative to the Committee which, in effect, indicate that he is of the conviction that the Committee has no legal authority to pry into the mind or activities of an American citizen.

Bessie, like the other "unfriendly" witnesses, by evasion failed to answer the questions concerning his membership in the Screen Eriters Guild and the Communist Party. Consequently he was asked to leave the stand. Committee investigator Louis J. Russell then appeared before the Committee, presenting a 19th Communist Farty (or Communist Political Association) membership card for Pessie. At the same time a complete statement as obtained from the files of the Committee, reflecting the Communist affiliations of Alvah Bessie, was introduced into the record.

Samuel Crnits

Screen writer Samuel Ornits appeared on October 29, 1947, before the Committee as the result of a subpoena he received. On this occasion he stated that he resided at 1044 South Redondo Boulevard, Los Angeles, and that he was born in New York City on November 15, 1890.

Like the other "unfriendly" witnesses, he evaded the answering of the questions concerning his membership in the Screen Writers Guild and the Communist Party (or Communist Political Association).

Following his appearance on the stand, Committee investigator,
Louis J. Russell, produced a 1944 Communist Party registration card for
Samuel Crnitz, and the Committee also put into the record an extensive memorandum
reflecting the Communist connections and affiliations of Ornitz.

Herbert Eiberman

Motion picture Director, producer, and writer Merbert Biberman appeared on October 29, 1947, before the Committee as the result of a subpoena issued to him. On this occasion he stated his full name was Herbert Joseph Biberman, and that he resided at 3259 Deronda Drive, Hollywood, California. He stated he was born in Philadelphia, Pennsylvania, on March 4, 1900.

As in the case of the other "unfriendly" witnesses, Biberman by evasion failed to answer the questions concerning his membership in the Screen Writers Guild and the Communist Farty.

Committee investigator Louis J. Russell introduced a 19th registration card in the Communist Party (or Communist Political Association) for Eiberman. In addition, the Committee put into the record an extensive memorandum reflecting the Communist connections of Herbert Biberman as obtained from the files of this Committee.

Emmet G. Lavery

Screen writer Emmet G. Lavery in his testimony before the Committee advised that he presently resides at 1075 Casiano Road, Los Angeles, California. He stated he was born in Poughkeepsie, New York, on November 8, 1902. Ir. Lavery stated that he is the President of the Screen Writers Guild and that this organization is the recognized bargaining agency for the screen writers in Hollywood.

In order to carify the record concerning his alleged membership in the Communist Farty or Communist activities, he asked to introduce into the record the testimony which he gave before the California State Committee on Un-American Activities on October 7, 1946. His request was granted. In this testimony lir. Lavery stated that he was not a "freshman when it comes to a study of Communist technique." He said that he had "observed them for a good many years." He also related that the question before the Committee was how to

best combat the ewils that the Committee and he were interested in.

mile arrewring before the Committee in California, the Committee stated that it did not call Lavery a Communist. Lavery stated that he was "organised to the principles of Carmist Communism," and that he took his "social thinking from the excyclicals of Leo III on that question." He testified that he was not an anologist for Communism. He specifically called attention to the Un-American Activities Committee of the House of Representatives that I'r. Tenney, the head of the California Committee, stated that he was not a Communist and that the Screen Writers Guild was not Communist controlled.

Mr. Lavery, before the Un-M erican Activities Committee of the House of Mepresentatives, continued his testimony by stating that in Actober, 1946, he voluntarily went to the office of the FDI in Los Angeles and asked the Arest in Charge, Mr. 4. B. Hood, to make a notation in his record that Lavery, as President of the Ecreen Writers Guild, had voluntarily appeared at the FPI Office and offered to put himself and any records of the Guild completely at the disposal of the FBI at any time.

the plan is not in existence. Wonever, what it has processing was a like sing plan to not better terms for the probability of original material sold for the streen. He stated that at the present time the Screen briters finied had a minimum basic agreement with producers under which various terms of employment are stabilized. He stated that they have no contract which covers the sale of original material. He referred to the American Luthers A thority as an attempt to establish a plan of licensing under which authors would not sell outright their material for the screen, but would license it for a certain term of years, for various percentages of profit.

Inversite that he felt there are Communists in the Screen Triters Tuild. He stated that he did not feel that the influence these Communists allegedly asserted in the Tuild was helf as much as it was hade out to be and indicated that he would not be on the stand testifying if in this mind the Communists had control of the Screen Triters Fuild.

Edward Smytryk

Consittee on Un-American Activities and appeared on October 29, 1947. On this occasion he stated that he was born on Deptember 4, 1903, in Grand Forks, British Columbia, Beneds. He stated that he was naturalized in Los Anneles, Celifornia, in 1939 and at present resides at 9361 Olympic Boulevard, Feverly Hills, California.

Ir. Dmytryk by evasion failed to answer the question asked him by the Committee concerning his alleged membership in the Communist Party.

Following his appearance on the stand, Committee investigator Russell testified that Dmytryk was a member of the Communist Party and in 1944 held Communist Party book number 84961, as well as held in 1945 Communist Political Association membership card number 47238. There was then introduced by the Committee a compilation from its records of the complete Communist activities and associations of Edward Dmytryk.

Adrian Scott

Producer Adrian Scott appeared before the Committee on Cotober 29th as the result of a subpoena. On this occasion he stated he was born in New Jersey on February 6, 1911, and that he presently resides at 603 North Beverly Drive, Beverly Hills, California.

Scott, like the other "unfriendly" witnesses, failed by evasion to answer the questions concerning his purported membership in the Screen Writers Guild and the Communist Party.

Following Scott's appearance on the stand, Committee investigator Russell testified that in 1944 Scott was issued a 1945 Communist Political Association card number 47200, and that in the fall of 1945, Scott was issued Communist Party registration card number 35394.

Dore Schary

Motion picture executive Dore Schary, who testified before the Committee on October 29th, stated that he was born in Newark, New Jersey, on August 31, 1905, and that he at present resides at 12850 Marlboro Street, West Los Angeles, California. He stated that he is at present the executive in charge of production at the RKO Studios.

Er. Schary was asked by the Committee who had employed Hanns Eisler. he stated that technically a man assigned to music is employed by two people, one of them a Er. Dakalienokoff, who is in charge of music. Schary stated that Er. Dakalienokoff arranges for the employment of musicians assigned to score films, and that Er. Leon Goldberg is the comptroller of the studio. It was brought out during the testimony that Hanns Fisler was employed by the RKO Studios. The Committee asked Er. Schary as to the policy of RKO with regard to employing people who are international Communists, to which Er. Schary stated that his personal feelings with regard to this question are that up until the time a Communist is proven to be advocating the overthrow of the Government by

force or violence or illegal reans, he could not make any determination of his employment on any other basis except whether he is best qualified to do the job desired.

Concerning the RKO employees Er. Scott and Mr. Dmytryk, previously referred to in this section, Schary testified that it would come to him as a terrific shock if he found out that these individuals were foreign agents. He pointed out that in his discussions with these men he has never heard them make any remarks or see them attempt to get anything subversive into the films.

During the interrogation of Schary, the Committee introduced a letter written on the letterhead of the Vanguard Films, Incorporated, Culver City, California, Office of Dore Schary, dated April 17, 1945, written to Mr. Emmet Lavery, care of Mrs. Pauline Lauber, Hollywood Writers Mobilization on the subject, Writers' Assignments for Hollywood Bowl Pemorial Program, April 23. This communication was incorporated into the record as follows:

"Dear Emmett: I am enclosing herewith a list of the writing assignments of the Hollywood Bowl memorial program to be presented April 23. Following the list of assignments we will state the tentative continuity for the show. We are rushing these assignments to you by messenger so that you can contact the writers. The continuity of the show will follow in a couple of hours after we have completed work on it. The writers who will do the over-all narration and who will be nost concerned with the complete continuity of the show are Helen Deutsch, Maxwell Anderson, and Leonardo Bercovici.

"Mayor Bowron's speech, 2 minutes, to be written by Mary McCall.

"County Representative Smith's speech, $2\frac{1}{2}$ minutes, to be written by Yaurice Rapf.

"Federal Judge J. T. F. O'Connor, 22 minutes, to be written by Faragoh.

"Gov. Earl Warren, 5 minutes, to be written by Emmett Lavery.

"Note to Mary McCall: Mayor Sowron's speech will open the program and will include the theme of the program.

"Dramatization of President Roosevelt's record. The details of this will be discussed at a general meeting for all the writers, 10 minutes, to be written by Alvah Bessie-

"Leon Meadows and Abe Polonsky.

"The United Nations Section (this section will also be detailed at the writers' conference), 15 minutes, to be written by Vladimir Pozner and Ring Lardner.

"The Human Side of President Roosevelt, 5 minutes, to be written by Harry Trivers, Abe Burroughs, Harry Kurnitz, and Abe Polonsky.

"The section of the program that will segue from the memorial to President Roosevelt to the pledge of support to President Truman, 3 minutes, to be written by Paul Green.

"Pledge of Allegiance to the Ideals of Mr. Roosevelt and to the Future, 1 minute, to be written by Dalton Trumbo. Introduction to the Pledge of Allegiance, 2 minutes, to be written by Dalton Trumbo.

"By the time you get this letter we will have called you on the telephone and asked for your help in arranging a meeting for all the writers this afternoon. Thank you.

Sincerely,

Dore Schary."

that this communication was read into the record due to the fact that several of the writers who were assigned to do portions of the program were identified by the Committee as being members of the Communist Party. Accordingly, Stripling followed his statement by asking Schary that if he had to make the assignments over again, would be call upon these same people to write on these various assignments, to which Schary replied that some of his selections on the list might be different.

Ring Lardner, Jr.

On October 30, 1947, as the result of a subpoena issued to him, Ring Lardner, Jr., of 325 Georgina Avenue, Santa Konica, California, appeared before the Committee. On this occasion he stated that he was employed as a writer and that he was born in Chicago, Illinois, on August 19, 1915.

Lardner, like the rest of the "unfriendly" witnesses, failed by evasion to answer the questions asked him concerning his purported membership in the Screen Writers Guild and the Communist Party.

Following his testimony, Committee investigator Russell produced a 1944 Communist Farty registration card for Ring Lardner, Jr., bearing number 46806. In addition, there was introduced into the record a memorandum concerning the Committee affiliations of Ring Lardner, Jr., as compiled by the Committee.

Lester Cole

Lester Cole, motion picture writer, appeared before the Committee on October 30 as the result of a subpoena issued to him. Cole was identified as a resident of Hollywood, living at 15 Courtney Avenue, an American citizen having been born on June 19, 1904, in New York City, and a screen writer being employed as such for the past fifteen or sixteen years.

Cole by evasion also failed to answer the questions concerning his membership in the Screen Writers Guild or the Communist Party, which resulted in his being excused as a witness.

Following his appearance on the stand, Committee investigator Russell introduced a Communist Party registration card for Lester Cole bearing number 47226, as well as a memorandum compiled by the Committee reflecting Cole's Communist connections.

Berthold Brecht

Mr. Brecht ampeared before the Committee as a result of a subpoena issued to him. In identifying himself on the stand, ir. Brecht stated that he at present resides at 3h West Seventy-third Street, New York City, and was born in Augsburg, Germany, on February 10, 1898, arriving in the United States on July 21, 19h1, at San Pedro, California. He stated that he came to the United States from Helsinki, Finland, where he was issued a quota immigration visa by the American Vice Consul.

By way of background, Brecht related that he had to leave Germany in 1933, when Hitler took over. He stated he then went to Denmark, and when war seemed imminent in 1939, he went to Sweden. He continued by stating that he remained in Sweden for one year until Hitler invaded Horway and Denmark, when he left Sweden and went to Finland.

Brecht stated his occupation was that of a playwright and a poet. When asked concerning his membership in the Communist Party either in this country or in Germany, he stated that he is not now and never has been a member of the Communist Party.

He was asked whether or not he is the outhor of any revolutionary poems, plays or other writings, to which he replied that he has written a number of coems, songs, and plays which dealt with his fight against Hitler, and consequently said they could be considered, therefore, as revolutionary because he was for the overthrow of that government.

Brecht testified that in 1930 with Manns Eisler he wrote a play entitled, "Die Massnahme." The chief counsel for the Committee in referring to the play stated that throughout the play reference is made to the theories and teachings of Lenin, the A, B, C of Communism, and other Communist classics, as well as the activities of the Chinese Communist Party in general. Excerpts from the play to substantiate "r. Stripling's remarks were entered into the record.

Brecht testified that he has been in Moscow on two occasions. He stated that on the first occasion he was invited to Moscow by the VCKS, that is the Society for the Promotion of Jultural telations with Foreign Jountaies. The occasion for this invitation was based on a documentary picture which Brecht had helped to make in Berlin by the name "Kuhle Manpe." While in Bussia he admitted meeting Dergi Bretyakov, a bussian playwright who translated some of his opens and one play.

Or. Stripling them entered into the record a quotation from the "International Literature No. 5," dated 1937, published by the State Literary Art Publishing Mouse in Moscow, reflecting an interview between Tretyakov and Brecht. According to the article quoting Fr. Brecht, the following is set out in the record of the Committee:

Treams a member of the Aursburg Revolutionary Committee, "Freams continued. "Mearby, in Munich, Levine raised the banner of Soviet power. Aursburg lived in the reflected close of Munich. The hospital was the only military unit in the town. It elected me to the revolutionary counittee. I still remember Georg Brem and the Polish Bolshevik Clahevsky. Te did not boast a single Red quardsman. To didn't Trive time to issue a single decree or nationalize a single bank or close a church. In 2 days General Top's troops come to town on their way to Munich. One of the members of the revolutionary counittee hid at my house until he senaged to escape."

revolution. The drums of revolt persistently succeed the revolution. But the sen prefers quiet peace of his hearthside.

"The work was a scathing satire on those who had deserted the revolution and toasted themselves at their fireplaces. One should recall that Kapp launched his drive on Christmas Eve, calculating that many Red guardsmen would have left their detachments for the family Christmas trees.

"His play, Die Massnahme, the first of Bretcht's plays on a Communist theme, is arranged like a court where the characters try to justify themselves for having killed a comrade, and judges, who at the same time represent the audience, summarize the events and reach a verdict.

"When he visited in Moscow in 1932, Brecht told me his plan to organize a theater in Berlin which would reenact the most interesting court trials in the history of mankind.

"Brecht conceived the idea of writing a play about the terrorist tricks resorted to by the landowners in order to peg the price of grain. But this requires a knowledge of economics. The study of economics brought Brecht to Earx and Lenin, whose works became an invaluable part of his library.

"Brecht studies and quotes Lemin as a great thinker and as a great master of prose.

"The traditional drama portrays the struggle of class instints. Brecht demands that the struggle of class instincts be replaced by the struggle of social consciousness, of social convictions. He maintains that the situation must not only be felt, but explained-crystallized into the idea which will overturn the world."

Brecht was asked the question as to whether or not his writings were based on the philosophy of Lenin and Marx, to which he replied that he, as a playwright, studied and wrote historical plays, and because of this he had to study Marxist ideas about history. He related that he did not think intelligent plays today could be written without such a study. He also stated that history now written is vitally influenced by the studies of Marx about history.

Since coming to the United States, Brecht testified that he was invited three or four times to the Soviet Consulate in the company of other writers. Brecht was asked the question as to whether or not Gregory Kheifets (known Soviet espionage agent) visited Brecht on April 14, April 27, 1943, and June 16, 1944, to which Brecht replied that it was quite possible. He stated that he did not recall the name Kheifets, but that some of the Cultural Attaches had visited

him. Concerning the nature of these contacts, he related that it must have been about his literary connections with German writers in Loscow. Concerning his contacts by the Eislers, he stated that Gerhart Eisler visited him with Hanns Eisler at his home on three or four occasions. He stated that on the occasion of Gerhart Eisler's visit, they discussed the German Communist movement and German politics. He continued by stating that he regarded Gerhart Eisler as a specialist in this field.

Brecht admitted during his testimony that he sold a story known as "Hangmen Also Die" to United Artists, and that Hanns Eisler did the background music for the story.

Brecht was asked the question as to whether or not he had contributed to articles in any of the Communist publications in the United States, to which he replied that he did not think so. The Committee then proceeded to ask him if he collaborated with Harms Eisler on the song, "In Praise of Learning," to which he said yes, that he wrote the song and Eisler wrote the music.

The Committee than introduced a portion of "The People," which was issued by the Communist Party of the United States, published by the Workers Idbrary Publishers, and which on page twenty-four states:

"In praise of learning, by Bert Brecht; music by Hanns Eisler.

"You must be ready to take over; learn it.

"L'en on the dole, learn it; men in the prisons, learn it; women in the kitchen, learn it; men of 65, learn it. You must be ready to take over; you must be ready to take over. Don't hesitate to ask questions, stay in there. Don't hesitate to ask questions, comrade—"

As an explanation for the appearance of this material in a Communist publication, Brecht stated that he never obtained this book himself and it must have been published in this country while he was in Europe. He said that he did not give any permission to publish it and he said that he thought he had never seen this translation.

Louis J. Russell

Committee investigator Louis J. Russell in his testimony identified himself as having been a former employee of the FEI for a period of ten years and in addition as the Director of Flant Protection for the Thomas A. Edison Company, Incorporated, of West Orange, New Jersey. Russell stated that he has

associated with the Committee on Un-American Activities since May, 1945.

Russell introduced into the record a speech which was delivered by V. J. Jerome in the summer of 1938 "To the National Convention of the Communist Farty on the Cultural Commission within the United States." A review of the Bureau's files on V. J. Jerome as well as a review of Communist publications such as the "Daily Worker," "New Passes," "The Communist," "The Party Organizer" and "Science and Society" during the pertinent period fails to reflect that this statement is contained in the files of the Bureau. However, subsequent information was obtained from Russell that actually this statement was made only to a select group of some 75 leaders of the Communist Farty. Russell indicated that he obtained this statement from Ralph Burton who, in 1939, was conducting an investigation of Communist activities in the WPA for a Government agency.

Briefly, in this report Jerome points out the necessity of the winning over of professionals to the Communist Party to increase its forces and modes of expression for the Party's agitation and education through the medium of culture. He cited as examples the Detroit Automobile Theater, which presented a play on Spain to 50,000 automobile workers. He referred to the work of the New Theatre League, Frontier Films, Associated Film Audiences, WPA Projects, and the campaign for the enactment of a Federal art bill, which at that time was in full swing and which he called upon the Communist Farty to give its support to.

Mr. Russell then testified that the Bulletin of the International Theatre published in 1934 contained an article describing the growth of the revolutionary theatre in the United States. He stated that the article referred to dramatists John Wexley and Albert Maltz, who have been employed by the Motion Picture Industry in Hollywood. He stated that issues three and four of "International Theater" for 1934 contained information concerning the training of cadres in the United States. He also discussed very briefly an article entitled, "Straight From the Shoulder," which appeared in the November, 1934, issue of the "New Theater," written by John Howard Lawson. He stated the comments of the editors of the "New Theater" regarding this article by Lawson were as follows:

"However, John Howard Lawson's argument that a united-front theater cannot produce specifically Communist plays is certainly true, and he has brought up real but not insurmountable difficulties facing playwrights, whether Socialists, Communists, or just sympathetic, who write for such united-front organization and audience. His article indicates the immediate need for a Communist professional theater that will produce plays as Lawson and others will write, plays with a clear Communist line and straightforward political statements and references."

Russell testified that in the summer of 1943 the Soviet Government sent an official representative to the Motion Picture Industry. He identified this individual as Mikhial Kalatozov. Russell said that the Soviet Embassy in Washington, D. C., stated the purpose of Kalatozov's visit to Hollywood was to strengthen the artistic and commercial ties of the cinema people of the United States and those of the Soviet Union. He testified that just prior to Kalatozov's arrival, an announcement of the fact was made by Pauline Swanson of the National Council of American-Soviet Friendship in Los Angeles. He said that according to the announcement, Kalatozov was to be presented to the Hollywood film colony at a reception and cocktail party to be given at the Mocambo Restaurant on the afternoon of August 22, 1943. He went on to state that an article in the West Coast organ of the Communist Farty, "The Feople's World," carried the following item concerning Kalatozov in its September 10, 1943, issue:

"Loscow Liaison"

"likhial Kalatozov, Soviet film director, is in Hollywood to give first-hand advice on pictures dealing with Russia and to study Hollywood methods. They are starting him off with a reception at the Focambo."

Russell also quoted two cablegrams showing contacts between Kalatozov and the PKO and Warner Pros. Studios.

Russell in his testimony included one which was dated December 7, 1943, wherein it was indicated that Kalatozov cabled his superior in Moscow as follows:

"Lawrence agrees to distribute our films in Africa, Italy, France. Agreement advantageous to us. Imperative that we receive immediate reply."

The second cablegram sent on January 20, 1914, to his superior, Alexander Andreivsky, read as follows:

"Agreement RKO not received. Will cable after receipt. Regarding radio concert you should receive detailed cable."

He also sent a third cablegram on January 23, 1914, to Alexander Andreivsky of the cinema committee in Moscow which stated:

"Immediately inform if "erner Brothers films brought to Koser were swen by you."

Concerming the cablegram which makes reference to one lawrence, which makes reference to one lawrence, which makes reference to one lawrence, thussell stated to the Chairman that the Committee was presently investigation this matter and that there would be an identification made of lawrence at the time a report is submitted.

As a matter of information, it is believed that the Lawrence referred to in Russell's testimony is Leudy Lawrence who, according to the Motion Picture Almenac for 1947-1948, is the President of London Films Production, a company organized to represent the United States' interests of Alexander Korda. The Almanac reflects that Lawrence in 1925 was the European representative of Will headquartered in Paris, France, and that he later was the Vanaging Director in Continental European

Invited to an offer given by the missian Vice Jonsul in Los Inveles, V. Pastoev, and that on Movember 16, 1943, the Eislers entertained the Pastoevs at a party in their home. The information concerning the Movember 9, 1943, meeting cannot be verified. However, from the technical surveillance maintained by the Los Angeles Office on Hanns Fisler, it was ascertained that on October 20 Mrs. Pastoev, wife of the Soviet Vice Consul, invited the Mislers to the Consulate for an affair believed planned for November 7, 1943, the anniversary of the Soviet revolution. Tith regard to the November 16 meeting to which Dissell testified, it appears that this information is incorrect because through the same technical surveillance it was ascertained on October 30, 1943, that Mrs. Fieler invited Tr. and Mrs. Fastoev to a party she was planning for Movember 6, 1943, at her residence. Surveillance of the Mislerd residence on Movember 6, 1943, revealed that a Soviet Jonsalate car dispatched passengers there.

murther possible proof that this latter statement referred to above made by missell is at variance with the facts is contained in an article which appeared in the "Los ingeles Times" on November 17th regarding a meeting at the Shrine Auditorium on November 16th at which 7. V. Pristoev appeared.

Russell testified that during the year 1940 certain people in the United States were engaged in a campaign to purchase Gerhart Eisler's way out of a concentration camp in France. He said this campaign was started whem-Hanns Eisler, the brother of Gerhart Eisler, received a cablegram from Gerhart asking Harms for money which Gerhart needed for an operation. According to Russell, this money was actually to be used for the purpose of buying Gerhart Eisler's way out of the concentration camp in France.

Russell referred to the activities of Charles A. Page, a free-lance writer in Hollywood and Louise Bransten by stating that they engaged in considerable activity on behalf of Eisler. He said that it is a known fact that Page requested Louise Bransten's advice as to how the situation could be handled and it was resolved that the best way of securing information concerning the method of handling the situation would be to contact an individual known as Otto Katz, who was then in Connecticut. Katz was identified as a known Boviet agent who was very active in Mexico City during World War II, who at the time of the hearings was in Czechoslovakia, and who was also very active in Hollywood, particularly during the 1935 period. Russell said that Katz' real name was Andre Simone.

He identified Louise Bransten as the former wife of Richard Bransten, also known as Bruce Finton, former owner of the "New Hasses", who, together with his present wife, Ruth Eckenney, was recently expelled from the Communist Party for revisionist tactics.

He testified that in June, 1933, Louise Bransten, accompanied by her husband, Richard, made a six weeks' tour of the Soviet Union. He stated that during the waterfront strike in San Francisco, Louise and Richard Bransten carried out assignments for the Cormunist Party, working for Earl Browder and Gerhart Eisler. He said that in 1944 Louise Bransten made a loan of 550,000 to "The People's World," West Coast Communist newspaper. He also said she has contributed to the Rosenberg Foundation, of which she is a member of the Board of Directors. He said she also contributed to the American-Russian Institute, California Labor School, and the Joint Anti-Fascist Refugee Committee. He said that she is living in New York at the present time and is married to Lionel Berman, who is interested in documentary films. He testified that Louise Bransten "is now employed" by the New York Committee to Win the Peace.

In further identifying Page, Russell stated that he was an employee of the State Department from 1928 to 1933. During the year 1934 and until 1941 he was a free-lance writer in Hollywood, California, when he discontinued this type of work and returned to the State Department. He said that Page has been in contact with Louise Bransten; Haakon Chevalier; Vassili Zubilin, a Soviet diplomatic official; Otto Katz; and Hams Eisler. He said that at one time Page attempted to secure a position for Haakon Chevalier through Robert E. Sherwood.

With regard to the work of Page at the State Department Russell testified that he was at one time assigned to the American Embassy in Pontevideo, Uruguay. During this employment Russell testified Page corresponded frequently with Herbert Biberman and John Howard Lawson of the movie colony. Russell stated that Page was referred to on one occasion by a leading Communist in Poxico as "being one of our men." Russell said, "We have one of our men right inside the American embassy and we get the real inside dope from there."

Russell testified that on April 25, 1945, Louise Bransten was contacted by Stepan Apresian of the Soviet Consulate in San Francisco. He said the purpose of this meeting was to arrange for the distribution of 40,000 copies of a speech made by Molotov before the United Nations Conference at San Francisco.

Ruscell stated that on May 19, 1945, Dmitri Manuilsky, the Ukraine Communist leader, was the guest of honor at a dinner given by Louise Bransten in her home. Russell referred to Manuilsky as a member of a three-man board which functioned as the Communist International during World War II. He said that in addition to Manuilsky, Holland Roberts, President of the California Labor School, and Max Mergan (head of the Council on African Affairs) were among those in attendance. Russell testified that there was a direct connection between Louise Bransten and Page, who operated as a free-lance writer in Hollywood for a period of three years. He also said that there was an association between Gregory Kheifets of the Soviet Consulate and Hanns Eisler and Louise Bransten. He said there was a tie-up between Page, the associate of Bransten, and Herbert Biberman and John Howard Lawson of the movie colony.

He also testified that when Louise Bransten went to New York in November, 1945; she was contacted by an individual known as George George, a member of the Communist Farty and a contact of Hanns Eisler in Los Angeles. He stated that George at one time worked for one of the studios in Hollywood as a free-lance writer, the studio being MGH.

Russell testified in an effort to point out the contacts in Hollywood which have been made by outstanding or notorious leaders of the Communist Party, that on Kay 3, 1942, Alexander Stevens, also known as J. Peters, whose real name Russell said was Goldberger, visited Los Angeles, California. He stated that when Stevens arrived in Los Angeles he was met by Herbert Biberman at Union Station. Russell testified that during the day Stevens met with Waldo Salt and Herbert Biberman. He said that on the same day another meeting was held at the residence of Herbert Biberman which was attended by Paul Jarrico, Morton Grant, Robert Rossen, and Hyman Kraft. He referred to Rossen, Biberman, Salt, and Jarrico as all being associated with the Motion Picture Industry. He said that on the same date a third meeting was held by Stevens with Grant, John Howard Lawson, and Vera marris, the wife of Lou Harris, a screen writer.

Russell further testified that on the evening of May 3, 1942, another meeting was held at Biberman's home between John Howard Lawson, Lester Cole,

Madeline Ruthven, and Herta Verkvitz. He identified Cole as a screen writer and Ruthven and Verkvitz as Communist Party functionaries in Los Angeles. He stated that Stevens, Lawson, and Ruthven also held a meeting late that same night in the home of Waldo Salt. During this visit, according to Russell Stevens, among other things, was working on the Communist-inspired movement to secure the release of Earl Browder from a Federal penitentiary.

Mr. Russell was asked by Mr. Stripling, counsel for the Committee, whether or not his, Russell's, investigation disclosed Bransten was ever contacted by Gerhart Eisler. Russell stated that on December 29, 1943, Bransten was a guest at a dinner given by Lement Harris of Chappaqua, New York, and on this occasion Gerhart Eisler was present. Harris was identified as a functionary of the Communist Party interested in agricultural workers in the Western Hemisphere.

Concerning Bransten's contacts with Soviet Government officials, Russell stated that she was associated with Vassili Zubilin of the Soviet Embassy in Washington, D. C. He also stated that she had been associated with Gregory Kheifets of the Soviet Consulate in San Francisco and Mr. V. V. Pastoev. of the Soviet Consulate in Los Angeles. He stated that on May 12, 1914, Kheifets was in attendance at a party in San Francisco given by Bransten. He identified Bransten as being used by the Party to direct the manner in which contacts with certain people are to be made, whether or not these persons are connected with the Communist Party of the United States or other countries, or whether they are connected with the Communist Party at all. He also said she had contacts in numerous Government agencies. Russell testified that Bransten was associated with a man by the name of George Charles Eltenton. He said that Bransten was very close to Eltenton and his wife Dolly. Eltenton was identified as an employee of the Shell Development Corporation in Emeryville, California, from 1938 at least until July, 1946. He stated that Eltenton is known to have spent some time in the Soviet Union where he lived in the vicinity of Leningrad. Russell testified that while in Leningrad, Eltenton became very familiar with the Russian language and as a result was asked to translate several Russian works into the English language. He further_testified that Eltenton and his wife attended a party given by Louise Bransten on November 10, 1944; at which time Eltenton was trying to educate a scientist along Soviet lines, since he had loaned this particular scientist a copy of the Soviet Constitution which he asked him to read. He said this particular scientist was employed at the Radiation Laboratory in Berkeley, California.

Russell further testified that Eltenton attended a reception given in honor of Er. Folotov at the St. Francis Hotel in San Francisco on Kay 7, 1945. He also testified that it is known Louise Bransten at one time attempted to

sccure employment for Dolly Eltenton with the American-Russian Institute through Gregory Kheifets. He also said that Louise Bransten requested Eltenton to send a telegram of congratulations to a Russian scientific society in the Soviet Union during the month of July, 1940. Further, that this telegram was actually sent.

Concerning a contact had with Eltenton by a representative of the Soviet Government regarding espionage activity Russell testified that in the year 1942 Eltenton was contacted by one Peter Ivanov, whom he identified as a Vice Consul of the Soviet Government and a Secretary in its Consulate in San Francisco. According to Russell, Ivanov requested Eltenton to secure information concerning some highly secret work which was being carried on at the Radiation Laboratory at the University of California. Ivanov offered Eltenton money in return for his cooperation in securing information regarding the secret work which was being conducted at the University of California in Berkeley in its Radiation Laboratory. He said that Eltenton in order to cooperate with Ivanov approach Haakon Chevalier, who was a professor at the University of California, and requested him, Chevalier, to find out what was being done at the Radiation Laboratory, particularly information regarding the highly destructive weapon which was being developed through research. Eltenton told Chevalier that he had a line of communication with an official of the Soviet Government who had advised him that since Russia and the United States were allies, the Soviet Government should be entitled to any technical data which might be of assistance to that country.

At the time of this particular conversation, Chevalier advised Eltenton that he would contact a third man who was working at the Radiation Laboratory and attempt to secure information concerning the type of work conducted and any information which he could obtain concerning technical developments that might be of assistance to the Soviet Government. This third person, according to Russell, was J. Robert Oppenheirer. Russell said that Chevalier approached Oppenheimer and told him that Eltenton was interested in obtaining information regarding technical developments under consideration by the United States and also that Eltenton was interested in obtaining information regarding the work being performed at the Radiation Laboratory. Fr. Russell said that Chevalier told Oppenheimer that he had the means of communication whereby he could transmit such information to the Soviet Union. Er. Oppenheimer, according to the testimony of Fr. Russell, told Chevalier that such attempts as this to secure information were treasonable acts and that he certainly would not have anything to do with such things.

At the conclusion of Kr. Russell's testimony, the Chairman, J. Farnell Thomas, stated that the hearings on this date, October 30, 1947, concluded the first phase of the Committee's investigation of Communism in the Motion Picture Industry. He pointed out that the hearings to date have concerned themselves principally with spotlighting Communist personnel in the industry. He said,

however, that an equally dangerous phase of this inquiry is the Communist propaganda in the various motion pictures and the techniques employed. He pointed out that either the full Committee or a subcommittee would resume hearings on this matter either in Washington or in Los Angeles, at which time those persons whose Communist records the Committee has will be given the opportunity to appear before the Committee to confirm or dany those affiliations. He also pointed out that the Committee would have a number of witnesses who would deal with propaganda in the films and the techniques employed. He concluded by stating that the industry should set about immediately to clean its own house and not wait for public opinion to force it to do so.

Concerning the previous testimony of Russell, the following information is being set out to show the corroboration or differences between the testimony of Russell and the information contained in the Burcau's files on this subject matter.

Concerning the remarks of Russell indicating that in the year 1940 individuals in the United States were engaged in a campaign to purchase Gerhart Eisler's way out of a concentration camp in France and that Page and Bransten were both active in this matter as well as Russell's remark that Page requested Bransten's advice as to how the situation could be handled, which was resolved by indicating that a contact should be had with Ctto Katz, who was then in Connecticut, it would appear that the testimony of Russell was a conclusion which appears to be in conformity with the substance of a letter from Page to Bransten dated September 2, 1940. This letter was made available through a most highly confidential and delicate source to the Agents of the San Francisco Office.

With regard to the statement of Russell that Katz' real name is Andre Simone, it should be noted that the information in the Eureau's files does not indicate conclusively that this is the case. It is also noted that the last report received by the Bureau concerning the location of Katz reflects that as of July, 1946, he was a member of the Czechoslovakian delegation to the Paris Peace Conference.

Russell testified that Louise Bransten was born on October 10, 1908, when actually, according to her birth certificate which was obtained through a highly confidential and delicate source, she was born on October 9, 1908.

Concerning Russell's statement that Richard Bransten was the former owner of "New Masses," it should be noted that "New Masses" has always been owned by a corporation and that in 1941, 1942, and 1943 Bransten was a member of the Editorial Board of "New Masses."

With regard to the firm which was mentioned in the testimony of Russell with which Louise Bransten's father was connected and which was identified in Executive Session of the Committee, for your information I wish to advise that this firm is known as the Rosenberg Brothers Company, Incorporated.

Concerning Russell's statement that Bransten is now employed by the New York Committee to Tin the Peace, it should be pointed out that Louise Bransten was employed by this organization until February 14, 1947, when she left New York for San Francisco.

In the testimony of Russell concerning the background of Charles Albert Page, it should be pointed out that Russell left out the connections of Charles Albert Page with former Lieutenant Governor of California, Ellis E. Fatterson. Russell testified that Charles A. Page was in contact with, among others, Gerhart Eisler. In this connection it should be noted that Page was in correspondence with Louise Bransten with reference to a person believed to be Gerhart Eisler. On March 12, 1945, when Page was interviewed by Agents of this Bureau under oath in connection with a Hatch Act investigation, he stated that he was not acquainted with Eisler but believed that he might have been the brother of Harns Eisler and was at one time in a German concentration camp. Russell also stated that Page had been in contact with Vassili Zubilin. In this connection it is observed that the Bureau by letter to the Washington Field Office dated March 5, 1945, specifically stated:

"In the investigation of Page to date, there has been a tendency on the part of the New York and San Francisco Offices to definitely indicate that Page was a contact of Vassili Zubilin. This error should be avoided in preparing a Haten Act report. You will recall that the Page at the State Department who was contacted by Zubilin was not identical with Charles Albert Fage."

Russell also testified that Charles Albert Page had been in contact with Katz. The Bureau's investigation of Page did not disclose any contacts by him with Katz. It appears that the testimony of Russell was a conclusion drawn from a review of the letter previously referred to by Charles Page to Louise Bransten dated September 2, 1940.

Russell testified that Charles Page attempted to obtain a position for Haakon Chevalier with the Office of War Information through Robert L.

Sherwood. The investigation of Chevalier does not disclose any information that he attempted to secure such a position through Page. It is known that in 1943 Chevalier was in New York and was attempting to get employment with one of the Government agencies. In this connection it was determined through a

highly confidential and delicate source that he, Chevalier, had made an effort to get employment with the Office of War Information. However, there was no information developed that Chevalier directed his efforts for this employment through Charles Page or Robert Sherwood.

Concerning the correspondence between Page, Biberman and Lawson, it should be pointed out that on January 18, 1943, Page was personally interviewed in Montevideo, Uruguay. On this occasion he specifically denied having corresponded with Biberman, although he said he may possibly have sent him a Christmas card or other holiday greeting. He admitted frequent correspondence with John Howard Lawson.

Concerning Russell's statement that Holland Roberts was Fresident of the California Labor School, investigation reflects that he was the Educational Director of this School.

Russell testified that when Louise Bransten went to New York City in November, 1945, she was contacted by an individual by the name of George George, a Communist Party member and contact of Hanns Eisler in Los Angeles.

November 2, 1945, reflected that Marion hart contacted Bransten and invited her to a dinner, stating that Elaine and George George would be present. It would, therefore, appear from the above that there is no basis in fact for the statement that Bransten was contacted by an individual known as George George.

With regard to the meetings held between Alexander Stevens and Communist leaders in Los Angeles, the Bureau's files reflect that Russell's information in substance was correct. However, with regard to the actual date of the meetings, they were held on May 2 rather than May 3. It should also be pointed out concerning these meetings that, according to the information in the Bureau's files, it appears that Vera Marris was not among those present at the meeting referred to by Russell. It also should be noted with regard to these meetings that it was not definitely established by the Bureau through investigation that Herta Uerkvitz was present at the meeting referred to by Russell.

According to the information available concerning the funds turned over to Stevens by Bransten and other Hollywood characters, it would appear, according to the information available in the Bureau's files, that this testimony resulted from conclusions drawn by Russell.

With regard to Russell's testimony concerning Bransten being an associate of Zubilin, Kheifets, and Pastoev, it should be noted that the Bureau's file on Bransten fails to reflect that she was ever associated with Zubilin or

Pastoev. He also testified that Bransten was closely associated with Feter Ivanov. Actually the investigation of Bransten has not disclosed that she was ever a close associate of Ivanov.

According to the information in the Bureau's files on George Eltenton, it is noted that Eltenton was employed by the Shell Corporation at Emeryville, California, until October, 1947, when he departed from the United States for England, where he was to be employed by the Shell Oil Company. The Bureau's files substantiate the information testified to by Russell that Eltenton was requested by Bransten to send a telegram of congratulations to a Russian scientific society in the Soviet Union. However, there is no indication that he sent the telegram which she requested. The Bureau's files reflect that Rose Isaak of the American-Russian Institute asked Eltenton to send a telegram of congratulations to the USSR on the 50th anniversary of Peter Kapitza, a leading Russian physicist. Eltenton dictated his congratulatory wire to Isaak and asked her to send it.

Russell's testimony regarding the espionage activities of Eltenton, Chevalier, Ivanov, and Oppenheimer is in accordance with the facts developed by the investigation of this situation by the Bureau.

The appendix of the report of the Committee reflecting the hearings during the month of October, 1947, reflects the various communications sent to the Committee by interested individuals concerning the testimony introduced in the record with regard to the alleged espionage activities engaged in by John Weber and Chalmers "Slick" Goodlin, previously referred to in this section. It also refers to various communications received by the Coumittee from Walt Disney, in which he corrected his testimony by stating that he actually was referring to the League of Women Shoppers rather than the League of Women Voters in his testimony and enclosed the communications he received from the League of Women Phoppers, which were made a part of the appendix of this report.

The appendix also contains a communication received by the Committee from Fr. Roy L. Brewer, previously identified in this section. This communication reflects additional information concerning the Communist connections or associations of Herbert K. Sorrell and John Howard Lawson.

Activities of the "Unfriendly" Mitnesses, Their Attorneys and Associates, Following the October, 1947, Hearings of the Un-American Activities Committee

Activities Semittee, Special Investigator Louis J. Bussell was contacted by Agents of the Washington Field Office and he advised that the reason for this discontinuing was that the Committee was running short of funds and further, that the "friendly press" had advised them that it would be hard to hold the public's interest any further in the hearings if they were drawn out. It was suggested that it might be a good psychological move to discontinue while they were being well received by the public.

Another reason for the postponement is the fact, according to Russell, that they had received indirect word that Larry Parks and Unido Salt had indicated a desire to turn friendly witnesses and tell all information in their possession concerning Communist infiltration of the motion picture industry. The Committee Celt that by postponing the hearings it would give these two men a chance to prepare their material and aid the hearings at a later date.

It was also escertained following these ocarines that attorneys for the "unfriendly" witnesses, namely obsert to Kenny, Eartley to Drum and Len Foreclis, left residented, b. 3., to determ to the lest treat, leaving mortin to per, vice-president of the National Lawrens' build and also a counsel for the "unfriendly" witnesses, to carry on any legal endeavors in Tabin ton, 2.1.

Communist Party and a maid confidential source of the Tashington Field Office, advised on October 30, 1947, that Charlotte Young, Hembership Decretary of the Communist Forty in Lashington, D. C., had received a subposes from the House Un-American activities Committee on October 27 or 28, 1947, to appear before the Committee on October 39, 1947. This subposes has caused consternation in the local Communist Forty office to such an extent that illiam Laylor, Committee of the local party, has ordered all party members to stay away from the Committee hearings.

additional data obtained by informant reveals that Charlotte Toung has been instructed to stay away from all party meetings and under no circumstances is she to go to Communist Party headquarters here in Mashington. As embership Secretary of the local Communist Party, Charlotte Young was engaged in the 1948 Legistration Campeign of the party. In this connection, all papers and records which would implicate Young in party affairs have been taken from her person as well as from the home of her parents where she resides. The

informant stated that William Taylor was more upset and concerned over the discovery that Young has been a paid employee of the 19 hostile defendants in their office at the Shoreham Hotel than he had been about snything else for some time. The main objective of the party at the time is to disavow any knowledge of Communist Party affiliations on the part of Charlotte Young.

On November 1, 1947, the recent hearings of the Un-American Activities Committee in Washington, D. C.

Stated that L. B. Mayer had attempted to bribe the Committee, at least Stripling, into cancelling his appearance before the Committee. He said that through Vic Orsatti, who is already well known to the Bureau as an associate of the hoodlum element, Mayer got hold of one Rosner (obviously Morris Rosner, alias Mickey Rosner, and sent Rosner to Washington to see Stripling. heard that Rosner practically caused Stripling to eliminate Mayer from the hearing, saying that he came as a representative of the Motion Picture Producers Association, and produced the letter which the Committee wrote to Mayer asking him to appear. He said that toward the end of the conference with Stripling, Rosner practically pulled a roll of bills out of his pocket.

One of those who apparently knows of this is Westbrook Pegler, an who chided about the incident and old time friend of replied, "Why are you so hard asked if Mayer does not talk to him. on my boss", whereupon Pegler said: "As long as the top man in that industry asked if Mayer does not talk to him. deliberately choose pimps, hoodlums and underworld characters to represent them officially I will take a crack at them". He told had to do was call Fegler or anyone of several newspaper men who would have been glad to help him get out of the hearing as everyone knew that he didn't know anything anyway. said that he had told the Committee when they were in Los Angeles and Mayer had personally requested that he be called before the Committee that they should not call Mayer as he gets emotional and doesn't know anything anyway.

begin ousting Party members from its payroll, the reason being that the movie industry is still in the hands of the first generation. He said in confidence, and without desiring to call names, that the industry grew up in the hands of junk dealers, fur traders, push cart operators and their like and that these people have never learned that there is a moral code in America against which

you cannot buck. They still feel that the man with the dollar can do anything he likes. He said that these men apparently fail to recognize the fact that they got where they did through the American form of government and that they have an obligation to the citizens of America. He therefore was a little apprehensive as to any real good coming from the Committee Hearings as far as getting Communists out of Hollywood is concerned.

Confidential Informant
on November 6, 1947, advised that the current feeling among Communist and leftwing groups in Hollywood since the hearings in Washington was distinctly "antiLavery". It will be recalled that Emmet Lavery is the former head of the
Screen Writers Guild and according to these sources he should have refused to
answer the question as to whether or not he was a Communist when interrogated
by the House Committee.

These same sources also advise that the Communists in Hollywood are attempting to convince people that the Thomas Committee is a "Catholic-inspired committee", continuing that Thomas is a Catholic and that he and other members of his committee are carrying out instructions of the Church in attempting to expose people whom the Church has singled out for persecution.

On November 6. 1947. it was ascertained through that Popper was contacted by Kenny, who advised Popper that he had just received important information from a Hearst correspondent, Senther (phonetic). This story, according to Kenny, reflected that Robert Stripling, chief investigator for the House Un-American Activities Committee, had just discovered a short cut in the citations for contempt of Congress can be referred directly to the Speaker of the House and then to the Courts, and that Representative Thomas was going to carry out Stripling's idea. Popper indicated that he would make a formal call on Speaker Martin and have some other people see Speaker Martin, indicating that he would indeavor to contact Congressman George H. Bender of Ohio in this regard.

It was ascertained that Mobert Kenny in los Angeles spoke at length with Popper relative to developments with Speaker Martin, who had taken the position that it was mandatory for him to certify the citation recommended. Kenny indicated that he thought legally this was favorable to them, arguing that it gives them one more point to attack the statute as an improper delegation and in the event they don't win they can go into court arguing it was just one man's opinion, and he stated he was personally delighted and that they could contend that this is not the work of Congress, but merely the work of the Speaker of the House.

In Lovember 9, 1947, through this same source, it was ascertained that Mortin former talked the Margalia is the Mortin at the time he informed Margalia that he was received a what from Special Joseph Mortin to prove the Morting that morning which stateds. If you desire to present brief contending it is not mentatory for we to the contending it is not mentatory for we to the contending it is not mentatory for we to the contending it is not mentatory for we to the contending it is not mentatory for we to the contending it is not mentatory for we to the contending it is not mentatory for we to the contending it is not mentatory for we to the contending it is not mentatory for we to the contending it is not mentatory for we to the contending it is not mentatory for we to the contending it is not mentatory for we to the contending it is not mentatory for we to the contending it is not mentatory for we to the contending it is not mentatory for we to the contending it is not mentatory for we to the contending it is not mentatory for we to the contending it is not mentatory for we to the contending it is not mentatory for we to the contend in the contending it is not mentatory for we to the contending it is not mentatory for we to the contending it is not mentatory in the contending it is not mentatory for we to the contending it is not mentatory for we can be contended in the contending it is not mentatory for we can be contended in the contended in t

Popper stated that he had called the Speaker's office and complained about the short notice and the best concession Popper could get was that Speaker Lartin will stay in Transmiston overnight and will allow Popper to argue the noints on the following morning at 9:00 a.m. and that Popper would answer at the Transmist office under protest. Conver stated he believed the full House Un-American Activities Transmistee had met that morning and apparently told Speaker Martin to make a certification of the citations by that Stermson Popper suggested to Margolis that he have Bertley Trum and Robert M. Termy call Treaker Martin from Talifornia and they should tell Speaker Martin that this is an unreasonable notice and the Speaker should give them a couple days at least to prepare their arguments.

Martin also suggested that Margolis get a wire sent by a large number of screen people protesting the inadequate notice and secondly that Congressivill meet within a week and the Speeker should let this important matter be voted by the people's representatives and they should be given an opertunity to know that the issues are. Partin thought that Largolis should put Melan Cahsgan Loughas, that Molifield and Cordon L. McDonough on the spot on this issue. Margolis said that the meeting was held yesterday by the Mollywood group and they decided to borrow 25,000 which will be paid hack over a period of six months so that they could underwrite the radio program. Popper stated that whether or not they should put the radio program on and whether it is worth the amount of money they will spend on it he does not know but from a political point of view Popper thought they should but the Lepublicans on the spot.

Popper is authorized to go shead on the radio program. Popper asked what the cost of the radio program would be and Margolia replied \$2,000. Popper said that they should get Jowan (phonetic) (probably Morman Scrwin) and idea Clayton for the radio show. Margolia said that they could get them. Popper asked if in that sum of \$25,000 was included funds for the research project. Margolia replied ges and said that Bob Menny is mailing Popper a check for \$1500. Margolia said if Popper did anything about getting free reply time on the air to 3. Parmell Thomas program. Popper said they took it up with the radio company and with

Clifford J. Durr of the Federal Communications Commission. He also stated that the feeling of the law is that the Thomas & O'Neil of the American Legion time on the air was a reply to the two broadcasts of the Committee for the First Amendment.

Clifford J. Durr suggested to Popper that they make a protest to the company which they are going to do. Margolis said that individual statements are being drafted for the Congressmen and they will try to get the Committee for the First Amendment to sign these statements but if they do not get the First Amendment group to sign, he asks Popper what they should do. Popper suggested they get as many prominent people, including members of the Committee for the First Amendment. Popper asked Margolis to call him back later in the day to keep him informed and to have Speaker Martin relay any change in mind to Popper.

At 12:35 p.m. through this same source it was ascertained that Popper had contacted James D. Proctor, 545,-5th Avenue, New York City, and told Proctor to get as many Broadway figures as possible to send wires to Speaker Joseph Martin telling Martin that they object to the short notice and further that Speaker Martin should not act upon the citations himself but wait for the special session of Congress and let the complete body act on the citations. Proctor indicated that this would be almost impossible because he does not know whom he can get within the next few hours.

Popper then informed Proctor that he had just received this information and Proctor replied and said "you were taken off your guard." Popper said you mean we were not given any chance and we expected something like this was going to happen. Popper then related he had seen Speaker Martin just three days before and Martin advised that Popper would be given sufficient time to argue the case. Popper then advised Proctor that after insisting Speaker Martin had allowed them until nine o'clock the following morning to present the arguments and Popper stated: "Unless we can put a lot of heat on him, he will insist on the arguments being heard as scheduled. * Popper told Proctor to address the wire to Joseph W. Martin, Jr., and to say in the wire: "We object - to the untimely haste within which you insist upon acting, that more timeshould be given and secondly that you urge the issue is so important that the liberty of the people is involved; that Congress is coming into session within less than a week and therefore he should not certify the contempt citations. Proctor said he would do what he could even if he only secures a half dozen names Popper then urged Proctor to get on the phone and reach New York Congressmen and ask them to call the Speaker. Popper told Proctor that if he gets a dozen or so names Proctor should give this information to the press.

It was ascertained through this same source that Albert (E. Blumberg) contacted Martin Popper and stated he had just arrived in town. Popper them related his dealings with Speaker Martin. Albert them asked if he had seem Charlie (Kramer) lately and Popper replied that he had and Kramer is around town today. Albert wanted to have dinner with Charlie Kramer and Martin Popper that evening and they made tentative appointment for dinner at 6:00 p.m. but Albert would confirm this later. It is to be noted that Albert E. Blumberg was definitely identified by agents of the Washington Field Office in a surveillance on November 11, 1947, and further that he is well known to the Baltimore and New York Offices as national legislative director of the Communist Party, U.S.A., as well as chairman of the Communist Party in Baltimore.

At 5:42 p.m. it was ascertained through this same source that Martin Popper at that time contacted Ben Margolis, Los Angeles, California, and Ben advised that Helen Gahagan Douglas had left California the previous night and was to have arrived in Washington this morning, and suggested Popper contact her to see if she made contact with Speaker Martin. Ben stated he was attempting to reach other California Congressmen but was having difficulty due to the short notice. Popper stated he had been wiring Congressmen all day and Popper seemed determined to go ahead according to schedule anyway. Popper stated he held a press conference and the press seems to be sympathetic and carried all his stuff. Popper said that Sabath had called Speaker Fartin and Eberharter said he would call. He told Ben that wires were in from Broadway and from the PCA all over the country. Ben stated that wires were going out of California, however, very few from Republicans. Ben stated that Bob Kenny had sent a wire and he then read the wire to Popper. In it Kenny requested to present arguments personally to Martin, saying he was not notified in time to get there and asking that hearings be continued until Friday, November 14th. Ben said other wires were on the same general theme requesting that the Speaker not issue the citations.

Margolis told Popper that he believed Popper should try to get some Congressmen to go on the radio and protest against Martin. He told Popper that they were getting out a statement to go to the Congressmen and it would probably revolve around the Sabath (Adolph J. of Illinois) bill instead of the citations. Popper said that it should also contain a criticism of the actions of the Speaker as illegal and saying that the committee was afraid to present it before the House for public debate and that the Lawyers Guild would fight it to the destruction of the committee. Ben then said that that argument might make the Congressmen want to wait until the courts decide. He then told Popper they were getting out statements and would mail them direct from California and Popper asked under what letterhead. Ben replied he would not know until he saw what kind of signatures they obtain. Popper said he thought Ben ought

to let his office do it because they would get a better press out of Washington. They decided then that Ben would complete the whole thing and then send it to Popper for release.

On November 11, 1947, it was ascertained through this same source that Popper was in contact with the House press gallery waiting for a United Press reporter. Popper was conversing with Bob Silberstein in his office and said to Bob that the parliamentarian of the House was there and that Speaker Martin reserved judgment on the statement of fact as furnished him by the House Committee on Un-American Activities on the previous afternoon. Martin stated that the statement of fact which was presented him turned out to be technically incorrectly drafted and so this norming Martin still had the statement before him. Popper related to Silberstein that he had protested to Speaker Martin and Martin replied: "You people don't seem to realize that out of the generosity of my own heart I gave you my own hearing which was never done before and you don't think that I am being generous and you, Popper, probably state so." Popper stated that Abe Fortis, a member of his staff, did say after the hearing was over that this procedure was unprecedented in Congress.

Popper said he had accomplished all that a lawyer could expect to accomplish at a hearing like that expecially when the guy (Speaker Martin) is not a lawyer; that Martin started out that it was absolutely mandatory and then became confused about the issue during their discussion. Martin concluded that he would have to get his lawyer to study the statute or reconvince him and Popper stated: "Of course, which he won't have any difficulty in doing." Popper stated: "Actually though, I think we can make it a hell of a good case." At a point later Popper said it was ministerial in effect. At this point Popper hung up the receiver without getting an answer from the press gallery reporter.

At 10:39 a.m. through this same source it was ascertained that Al Goldsmith (phonetic) of the Independent Film Journal, had talked to Martin Popper and asked if Popper was all through now that he had presented his views to the Speaker of the House. Popper replied that he is not all through but they intend to persuade the Speaker and all members of the House that there should be no certifications. Goldsmith asked what Popper's basis was for the statute as not mandatory for Speaker Martin to sign the certification and they then discuss at length the various points of the statute concerning this point.

On November 11, 1947, through this same source it was ascertained that Martin Popper called Robert E. Stripling of the House Committee on Un-American Activities and identified himself as one of the counsel for the ten

witnesses from Hollywood and said he had been up before Specter Martin that
morning on orell administ regarding his powers to savely. He also states that
Joe Martin told him at that will that there had not been an official statement
of the fact before himself the House Scounttee and that he (Martin) did not
know when that was expected at that time. Popper then asked direct if Stripling
could tell Popper when the statement of fact is expected to be before Martin
and Stripling replied that he could not tell. Popper then asked, Well, when
will you know?" Stripling replied, "I don't have any comment to make about it,
Yr. Popper, not to you."

At 1:35 p.m. Martin Popper contacted Robert Kenny in Los Angeles. Henry said he heard over the radio that Popper was bettling away and asked if Popper won. Popper replied "decision reserved." Popper thinks that the committee is "over a barrel" because the committee coes not have anything official before Joe Martin and that they have not given Joe Martin a statement of fact upon which he must act. They then discussed whether or not it was mandatory for Speaker Martin to act. Popper then related his conversation with Stripling, saying that Joe Martin had before him the statement of fact which was turned down by the Moure parliamentarian because of technical deficiencies in that the committee had notten votes by telephone and telegram and had not met. Manny asked where all this leads to in the radio program as planned and Dopper said they must assume this will come up on the House floor and he is finding out what is the latest time they can cancel the radio program in case they must.

Remy stated that they are nearly broke and that he had sent Topper 1500 today. Topper said that Esrgolis told him the group will borrow 25,000. Kenny replied that is the kind of money they will need for lawyers and in the radio show. Henry stated that Corwin (phonetic) will take care of the mechanics of the radio show. Popper stated he would like to be advised as soon as possible because he is working on the Concressmen. Kerny then asked if they are holding the banquet and Popper replied that they were not, that Helen Chagan Louglas will not issue the invitations, that Adolph J. Sabath is sick in Chicago, and that Popper will see Lender tomorrow to see if Lender can get a group of Republicans into a small private dinner. Kenny stated he would pass this information on to Den Esrgolis and Popper stated that if the consistee outs a statement of fact before Joe Eartin we is of the opinion that Martin will sign it.

Fopper stated that he put the fight in such a way that he believes it has done them a lotter good. Econy them asked about the press and Fopper told him that he had a press conference last night which was givetty well carried in the East and the press wicked up a copy of his seem and that all the reporters were there at the hearing and Popper thinks the press will carry the meso. Joe

Martin would not grant a private hearing and Dapper thinks the cross will carry the meno. Eartin told the reporters that Popper's arguments and brief are now under consideration found her with the parliamentaries. Mich and mail and small small his (Ertin, lawyer's advice. Remy then talked to but Iffice would make would be an account with that she was a shed for the sail for 1500 and the would be an account with that she was a shed for the fellows on the lest loose to get them to him. Proper asked formy to get the fellows on the lest loose to get together 12 five-minute speeches that he can give to 12 friendly Congressmant to use on the floor when they bring this citation natter up. Popper will give the speeches to Douglas, Sabath, Seorge G. Sadowski, and Herman P. Eberharter who would be primed up for this issue. Popper stated that his speeches should be in the mail by Thursday, Movember 13, 1947.

On Movember 15, 1947, through this same source it was ascertained that Bartley C. Grum advised his wife, Gertrude, that he had a very intelesting meeting in Los Angeles. Crum stated: "I can save these fellows, but it is only possible under one way. The only way I could save them would be if now they would declare to the public whether they are, or are not, Communists, with an accompanying statement from each of them, which I think they ought to do." It was indicated that Gertrude was doubtful as she felt these witnesses were too stuboorn to make such statements. Grum, however, indicated that in his opinion, it was the only way that he could save the jobs of these hostile witnesses. We continued "They may not care to but I should thin; that they would as it amounts to a considerable amount of money."

Crum indicated that he had sooken to a Ir. Fennix of Mai, whom he identified to Sertrude as being directly under Louis B. Feyer. Orum indicated he told Finnix "I don't give a S-D- about the motion picture industry or you, Fr. Finnix. You are not important to me. You're just a guy that holds an office." Orum indicated further that he told Finnix to lower his voice as he was not being impressed by Finnix at all. Continuing, Grum indicated that he told Finnix the nineteen men that he condemns (hostile witnesses) "ment over the entire strategy with your council, Governor Follutt, and with Lric Johnston." Frum continued, according to the source of information, that Johnston had lied to him as Grum had been told by Johnston that there would be no black list, and it subsequently according to the testimony the next day that no proposed a black list. Grum indicated that he planned to again go to Los Angeles in approximately a week, apparently as a follow-up on behalf of his clients.

On December 17, 1947, on a confidential basis, furnished the following information concerning the Holly-wood "unification" witnesses and their legal counsels

related that in connection with the arraignment of the ten Hollywood recividuals cited for Contempt of Congress he had conferred with Hartin Popper, their attorney. Popper wanted to make a deal whereby the ten men would be the investment the date of the trial rather than to have to travel norms the country for the arraignment would not agree to this because of the experience in the Jam Contempt where Ernestine Conseles Pleischman did not appear at the date of brief and invalid a fugitive. United States Attorney Corris Tay was in agreement with the on this matter.

A few days later, according to Attorney General Clark colled
Fay and said that "his good friend Bartley C. Grum, with whom he had worked on
War Risk Insurance cases, wented something done as a fovor relative to the
arraignment of the ten Hollywood men" and Clark wanted "Fay to do something as
a favor to Grum". Tay then called in and after some discussion winted
out to him that the ten Hollywood figures were fighting extradition in Galiformia, and upon hearing this Fay said he would so inform Attorney General Clark
and that the case should be cushed to extradite the ten men.

In a day or so Tay informed that Clark had again called him and that Senator Slaude Repoer had been in touch with Slark. Fay mentioned casually that some circles believed that Pepper was Vice Presidential timber. Pay to agree to the arraichment of the ten men at the date of trial.. regin pointed out to him the disadvantages of this procedure and Pry told him that he had reached an agreement with Eartin Concer on the outter. and Tay then went to Justice Fine and reportedly Fay octually accord with Justice Pine who was paposed to the arrai-meent at the date of the brish, and Fly finally convinced Justice Pine that such a procedure could be followed with safety. However, ren into Justice Pine that evening and Fine was still not in fever of the rose and informed Pine that confidentially he did not favor it. The following day Fine informed Fry that he had not made up his mind on the matter and was still inclined to oppose Pay's suggestion. When the matter came un for armument before Justice Pine, Popper made the appropriate motion which was to the curprise of Popper, opposed by Pay. Popper then charged Pay with bed faith which lay denied, saying he lad made no agreement with Dopoway, although everyone present, including Justice Pine, knew Foy was lying. Justice Pine thereupon denied the motion made by Popper and set the arraigment for Jamary 9, 1948 in Washington, F.C.

Fartin Popper it was a secretaired that he contacted Hobert Fenny concerning the nossibility of lobbying on behalf of the termination defendents who were sited for conternt by concress in order to secure a delive in the arraigment until the day of trial.

This conversation occurred on Lecember 27, 1947. Popper requested that Kenny tone to Eastington to see the Atterney General in an effort to cause a delay in the case Easting the ten Hellywood defendants. Largy was of the opinion that it would be just as well if he telephonically sometime the Attorney General arms His arrivel in New York City on Depender 30, 1947. Popper, however, was cults insistent upon Kenny's coming to see the Attorney General in person. He stated that he believed that if Kenny went in and saw the Attorney General face to face he might have a better chance. Popper also indicated that he was going to see the assignment commissioner here in Teshington, D. C., and secure a date for a hearing on the first day that Justice Pine is back in ashington. Popper indicated that he was also going to continue bobying on behalf of the ten Hollywood defendants.

Renny class advised Topper that he and Dartley Jrum, also an attorney for the ten Hollywood defendants, were leaving California together and mould arrive in Chicago at 11:30 a.m. on December 29, 1947. Kenny stated that he plans to leave Chicago at 4:30 p.m. December 29, 1947, and arrive in New York City on the evening of December 30, 1947. Euring the stop-over in Chicago Kenny related that he expected to have a long talk with Henry A. Hallace concerning the political ventures of Hallace and the possibility of Mallace's running for president on a third party ticket. Kenny stated that he believes it would be better if Tallace were to run on the democratic ticket in Dalifornia rather than cause a split in the Democratic Party.

Con January 9, 1948, John H. Lawson, Dalton Trumbo, Albert Halts, Alvah Ressie, Januar Crmitz, Herbert J. Biberman, Edward Lmytryk, Robert Adrian Scott, Ring Lardner, Jr. Shd Lester Jole were arraigned before Justice Reach of the District Court. All ten of these individuals were arraigned an masse and all pleaded not guilty to the indictments. They were represented by Lobert L. Kenny, who was assisted by Martin Popper. Ar. Henny requested that he have thirty days in which to file a motion for dismissal of the indictment. However, this was not permitted by Justice Reach. Tr. Henny also requested that the defendants not be subjected to being fingerprinted again, inasmuch as they had previously been fingerprinted in Los Angeles. However, on the objection of assistant United States Attorney Mitz, Justice Reach ruled that the defendants be handled in the ordinary manner as other persons and would be fingerprinted again.

Justice Feech set the first trial for John M. Lemson for February 9; Dalton Trumbo, February 16; Albert Maltz, February 23; Alvah Jessie, February 25; Semuel Crnitz, Morch 8; Merbert J. Miberson, Morch 10; Edusord Daytryk, March 15; Robert Adrian Scott, March 17; Mang Lardner, Jr., March 22; and Lester Bole; March 24. Attended Large requested that presidence be granted to Adrian Social and Rheard Daytryk to proposed to London, Regiand, on a besiness placing and added that they would retain the time for trial. There was no objection by the S. Attended Phys., and principalisation has granted by Justice Leech.

Justice Leeds implified of Kenny whether fifteen days would be sufficient for him to file a notion to attack the indistreent and Kenny requested twenty days. However, at the objection of Attorney Hits, Justice Keech set fifteen days as the time limit in which Kenny had to file his notion.

The "Hollywood Reporter" in January of 1948 carried a story that damages exceeding three million dollars were being sought in suits filed in Superior Courts in Los Angeles against MCM, Twentieth Century-Fox, and REO by Lester Colesis Ring Lardner, Jr., and Edward Dmytryk. Cole's suit asked relief on a contract under which he allegedly received \$1150.00 a week and an injunction restoring the contract. Lardner sued Twentieth Century-Fox for \$1,382,500.00, charging loss of malary, screen fame, and personal humiliation. Dmytryk sued REO for \$1,783,425.00, claiming "Anguish and loss of artistic reputation in addition to the charges named by Lardner."

of Dalton Trumbo, advised a clerk in the Los Angeles Office in a conversation that he, had visited Trumbo a short time ago at which time Trumbo spoke at length regarding the Committee hearings in Washington, R. C. Trumbo said that the sum of \$80,000 was collected from interested persons at the studios for the purpose of financing the trip of the alleged Communists to Washington. The writers and officials who were to appear before the Congressional Committee rented a large suite on the second floor of the Shoreham Hotel in Washington, D. C., and maintained public relations men to answer phone calls, etc. Justified expenses for those appearing at bearings included daily hair trim, shoe shines, etc .- in other words they were to be impeccable in appearance. This was to give interested spectators the impression that here was a group of well-dressed, wealthy individuals who were not propounding liberal ideas for personal gain but were meraly interested in civil liberties. The group had agreed on the answers to be given before the inquiry took place. Trumbo said that if they had to appear again they would raise \$100,000. Trumbo also said that he and the others who went back with him financed the journey of some movie stars from Hollywood to Washington, since the Committee was apparently interested in getting stars there in its behalf.

said that Trumbo seemed quite disgusted with the House Un-American Icklvities Committee and said that they did not even have correct data. One thing mentioned was the movie, "The Remarkable Andrew", for Winds he wrote the script. Trumbo said that the Counities stated that the script was in such a redical tope that the Studio refused to make a picture of it. Actually, the picture was upde as Trumbo had written it. Trumbo said furthermore that if he even all states would never be able to the Man, because the MI would have the first Trumbo is of the impression that the FM has known his event ast for a number of years.

them. He had been expecting something of this sort for some time, and his last contract was written by himself. In it he left out the customary phrase, which says in effect that employee may be laid off for any scandalous conduct. Now Trumbo is swing him for breach of contract and feels that he has a strong case.

to appear in Louis D. Mayer's office for a two-hour conference to discuss politics. In the meantime Black Cable became incensed when he learned that only one picture was in progress for him, so he had a talk with Mayer. Since Trumbo was working on the script for the picture his conference with Mayer was cancelled and Mayer told him to forget everything except working on that particular script. Incidentally, even though he is now laid off, Trumbo is still working in good faith on the script for the above picture.

on January 10, 1948, various conversations occurred between the numerous atterneys defending the ten subjects who were cited for a contempt of Januares concerning the possibility of securing Lloyd Striker, who is a famous trial lawyer in New York Lity, as the attorney for the ten subjects referred to above. No definite decision along these lines was reached, however, certain of the attorneys and subjects were interested in securing Striker, while others such as Popper and his associates were not, because they felt that Striker would not completely support than in their views concerning the procedure to be followed in this case.

The Washington Laily News, on January 22, 1949, carried an article reflecting that a Federal Judge, Lichmond B. Neech, postponed until February 24 the start of the trials of the ten Mollywood personalities indicted for contempt of Congress. The trials were originally scheduled to start on Tebruary 8.

Judge Neech granted the postponement at the request of the defense attorneys.

The Los injeles Times dated January 23, 1948, carried an article which reflected that Trumbo filed a suit in Federal Court on January 22, 1948, named Lossis, Inc. as the defendant. The suit was filed as a result of his suspension by the article as

writer following his citation for contempt of longress. Trumbo's contract, according to the studio, would terminate February 17, 1950. The suit also asked payment of 351,000 which he claimed was due him for the screen play "Thint" which he asserted was returned to him at the time of his suspension after a payment of 11,000 had been under

The los angeles office advised by latter deted spream 5, 1943, that the local press in the angeles indicated the "unfriendly witnesses" while were called to testify before the Up-American activities Committee with regard to Communism in the motion picture industry had suthered a book which is soon to be released. Allegedly this book contains their side of the "Red Hunt" concerning the motion picture industry. This book is to be entitled "Give !!e Liberty" and is being published by the Pegssus books, Inc., of Chicago, Illinoir.

Alleredly this book "written by prominent screen reason littles, including stars, directors, and some of the ten Mollymood writers, exposes the rolls played by any of the 'friendly' witnesses and producers in firing the first gun of the 1948 political campaign." This book is allegedly to be released about the middle of March and will sell for \$1.00. Arrangements have been made to secure cooles of this publication as soon as possible.

Box Office deaction of the Industry to the Committee Mearings

Inhediately following the hearings of the Un-merican Committee in The shington, the motion picture box office fell off 20% on a notional basis, according to James McGuinness, executive of MM. This had a tremendous effect upon the management of the industry because James McGuinness pointed out, wall we have to seld is time, and if people stay away from the theater the revenue has been lost to the industry and is not recovered in subsequent showings of the picture. McGuinness compared the motion picture business with the steel industry, where the latter has raw materials in storage which can be converted into finished products so that in the event of a strike there is simply a storing up of consumer depend and the product eventually reached the ultimate customer. This is not true in the motion picture business and, as has been beinged out above, if people stay away from the theater the revenue to the individual production is never recovered.

!Eduinness went on that the effect of the herrings on people in other parts of the country than New York and Los inceles has been tremendous, one the natural reaction against motion pictures has evidenced itself in the dronning off of box office returns. Those persons who have been exposed as Communists by the Committee neurings were deed in the industry, and their usefulness to the Party is over.

Procuse of this eltration, McCrimees continued, the business are now impriring of the producer then negativations are affected into relative to the financing of a picture in to what the picture deals with end the mill expering in it before the lass is granted. This, in McCrimees' against will tend to exart more influence on Communists and their propagates if pictures then any other one factor.

Hell McCarthy, a prominent Les Angeles attorney with extensive connections in the motion picture industry, advised two banks not to make any more funds available for any motion picture in which Humphrey Bogart appears. McCuinness did not state which banks were involved, but in showing the importance of the financial institutions to the industry, McCuinness said that even though a mojor studio would carry a credit line of from ten to tremty million dollars with certain banks or group of banks it sometimes is necessary to borrow large sums for short periods. For example, a picture, by holding it eff the market for sixty to ninety days, might conceivably make a million or more in met profit than would naturally accrue if it were released immediately. McCuinness used this to illustrate the power and influence which the banks exart on the motion picture industry because the two banks referred to above intend to act upon McCarthy's advice concerning Bogart, which will make it extremely difficult for the latter to appear in motion pictures.

In discussing Bogart, McGuinness drew a parallel between John Garfield and Humphrey Bogart as far as these two persons taking a protest trip to Washington is concerned. Garfield, in comparison to Bogart, "escaped an unfriendly press" when he went to Washington because he attempted to hold a press conference one noon during the hearings when the reporters were in a hurry to file their stories, so no one was interested enough to wait and listen. Bogart, on the other hand, held a press conference in the afternoon at a Washington hotel after the reporters had filed their stories so a great many of them showed up, which resulted in Bogart's "getting the complete treatment" as far as the press was concerned, whereas Garfield through luck escaped the notoriety and publicity which the former has received. Bogart has been "begging Ed Sullivan to tell people he didn't want to go," and McGuinness considered the former's statements to the press recently as proof that he has felt the pressure of public opinion.

Along the lines of public opinion and its effect on the box office, James McGuinness said that Katherine Hepburn's latest picture, "Rong of Love", did very well at the box office for two weeks prior to the Chamittee hearings in Washington, but mines that time exhibitors have canceled showings, the public has stayed samy, and the picture has not done at all well. McGuinness related Hepburn's failure at the box office to the testimony of Sam Wood before

the Committee. Good allegedly said that Herburn was instrumental in raking some 370,000 for the PGA at a Hollywood rally, and when the witness was asked, by the interrogator whether or not this money would finally get to the Communist Party, Good realised. "Tall, you can bet it wan't go to the Hoy Scouts". This statement of Good's received considerable outlicity, according to Chuinness, and accounts for the fact that Herburn's picture has been design so poorly.

Angeles have no ides of the effect the Un-American Committee hearings have had on the motion picture industry. Currently, MTM is worried about Retty Gerrett (wife of Larry Parks), because of her alleged Communist connections. The management of the studio does not want to "build someone up who will be a liability. A person who has been created a star should accept the studio's position concerning joining and signing". McGuinness is of the opinion that a star in motion pictures should have no public stand on controversial issues, but should limit himself to his acting profession, practicing whatever politics he desires privately. "A star is a person who has been created at a great expenditure, and as such that person's reputation is the product of the firm putting out that money. Therefore, the studio should be able to exercise control as to what an individual does with his reputation."

Along the same lines, lene felly, currently under contract to 1 %, spoke to Younness saying he was very normied over what future steps the Committee might take, and asked remaission to some and talk with Younness concerning his own stand. Kelly is extremely worried about his career and the effect upon-his career which any testimony he might have to give before the Committee would have.

It will be recalled that Kelly chaired a mass meeting for the "Unfriendly 19" prior to the departure of any of these people for Unshington.

In discussing the effects of the lowelttee bergin when the industry, producer at ILL, stated that "logart is best" in speaking of the latter's now office, and continued that this was the only actor he knew of who has seen fit to withdrys from the logarittee for the First amendment, and the only one who has made a retraction of his statements in regard to the hearing. is of the opinion that adverse public opinion is what caused logart to withdraw, and that eventually people would come to admire logart for his stand in recognizing his error.

is conserved about the fact that many ambitious young actors are indoctrinated with Communist philosophy in the theater groups. In

discussing younger talent which is being ground for possible stardom, said "they all come out of these small theater groups in New York. The Actors Lab in Hollywood serves the purpose of indoctrinating some of these people with Communist philosophy, according to

Along these lines, Communicational Studios, remarked that Walter Wanger has been responsible for bringing a number of "weird and radical people" from New York to Hollywood. Some of these are: Robert Tallman, believed to be a writer; Roman Bohnen (a member of the Communist Party, according to a reliable highly confidential and delicate source); John Wildberg, Harold Clurman, and Elia Kazan, a director.

PKO Studios, Hollywood, on December 3, 1947, made available the following information:

Adrian Scott and Eddie Dmytryk were cut off of the RKO payroll and given only three days advance pay. It is possible, although unlikely, that RKO would take them back if they are freed of the charges currently against them.

It was the personal opinion of that Scott, Dmytryk and other Communists who have received adverse publicity are "washed up" in the motion picture industry. They have suddenly become "hot" and no one will hire them. RKO and other companies are very alarmed about the downward box office trend which they attribute in part at least to the public's reaction against the Communists identified as prominent members of the motion picture industry.

The RKO executives are "burned up" at Dore Schary, executive producer, for his attitude. They felt that RKO and the industry would be much better off if Schary had "kept his mouth shut". The referenced Schary's statement, which apparently was made to the press without authorization by other company executives and which in substance stated Schary's opinion that even though he was obligated to carry out the policies of RKO and fire Scott and Dmytryk, his personal opinions as stated before the House Committee had not changed.

thinks it is such attitudes as Schary's that are causing the unfavorable public reaction.

It was thought that the New York motion picture company executives mean business and will oust the Communists if identified by the Government and certain legal definitions of Communist and Communist organizations are clearly set forth by the Federal Courts. It was believed that, undoubtedly, Scott and Dmytryk would legally fight their suspension from RKO.

said that such political utterances as made by Humphrey Bogart, who was described as "an alcoholic bum," likewise did not do the motion picture industry any good.

In speaking of Dore Schary, said that Schary was "told in no uncertain terms to carry out the policies of the Board of Directors of RKO or else submit his resignation". Continued that the attitude taken by the directors of both Fox and RKO left no doubt as to where the stockholders of these organizations stand. They wanted the Communists discharged and at once. This permits the studio heads to adopt the stand that they themselves are memployees like anyone else and have been told to carry out orders".

motion picture executive, is of the opinion that Schary will make a good man for the Producers Committee and can eventually be brought around to seeing eye to eye with the producers. Considers it significant that never during negotiations in New York did Schary take exception to plans for discharging Communists.

INVESTIGATION OF COMMUNIST ACTIVITIES IN THE POTTON FICTURE INDUSTRY BY THE COMMITTEE ON UN-AVENICAN ACTIVITES OF THE HOUSE OF REPRESENTATIVES (February 6, 1948 to September 15, 1948

The activities hereafter reported in this section reflect the activities of various individuals and groups, resulting from the hearings in October, 1947, before the House Committee on Un-American Activities investigation of Communism in Hollywood. This section will also reflect the current activities of the "Unfriendly Ten" who were indicted for contempt of Congress, following their refusal to answer questions of the House Committee on Un-American Activities.

A. General Activities

On February 6, 1948, the Los Angelas Office reported that the local press had been carrying stories indicating that the "Unfriendly Ten" intended to publish a book, presenting their views on the House Committee's investigation of Communism in Hollywood. The proposed title of this book was to be <u>Give Me Liberty</u>, and it was scheduled to be published by the Pegasus Books, Inc., of Chicago, Illinois. The book was scheduled for release about the middle of Parch, 1948.

In March, 1948, it was learned that due to numerous differences encountered by the President of Pegasus Books, Inc., the Company had decided not to handle the publication of the book, and instead the firm of Boni and Gaer, of New York City, was taking over the book. The Chicago Office reported that Boni and Gaer intended to release the book for sale on April 12, 1948, and that the title of the book had been changed from Give Me Liberty, to Hollywood on Trial.

In connection with the change of plans of Pegasus Books Inc., Ir. Richard II. Loeb, Jr., President of that Company, advised that during negotiations for the publication of the book he had dealt principally with Herbert Biberman and Gordon Kahn, two of the individuals who were indicted for contempt of Congress. Loeb advised that his principal reason for withdrawing from his agreement to publish the book was due to the difficulty of making satisfactory financial arrangements.

The "New York Sun" of March 23, 1948, carried a news item regarding the book, Hollywood on Trial, stating that it had been written by Gordon Fahn and that one of the most startling assertions appearing in the book dealt with

a meeting on the night of October 19, 1947, during the hearings before the House Committee on Un-American Activities. This meeting was attended by the attorneys for the "Unfriendly Ten" and representatives of the studios and the producers, including Eric Johnston. The article quoted Kenny as stating that the unfriendly witnesses were maintaining that the house Committee "Aims at censorship of the screen by intimidation. This accusation is not merely rumor. There is ample reason for this in the public statements of the Chairman." To this, Johnston is reported to have replied, "The share your feelings, gentlemen, and we support your position." According to the article, Kenny then brought up the fact that Chairman Thomas of the House Committee had been quoted as reporting that the producers had agreed to set up a black list in the motion picture industry, and that Johnston had stated, "That report is nonsense. As long as I live, I will never be a party to anything as Un-American as a black list..."

The "Daily Worker" of April 12, 1948, gave considerable publicity to the book <u>Hollywood on Trial</u>, describing the hearings as "The illegal and indecent trial and persecution of this group...", and stating that the book "Is the story of democratic artists dragged through the dirt of insinuation and slander."

A copy of the publication <u>Hollywood on Trial</u> was reviewed at the Bureau, which review reflected that it contains the following general ideas:

- 1. That the individuals accused by the Committee are innocent of the charges of spreading subversive Un-American propaganda in the film industry, and that the Committee's investigation consisted of illegal prying into the private lives of American citizens.
 - 2. That the House Committee was terrorizing writers and actors.
- 3. That prior to the hearings, the city of Washington "Lore a tense air, like that on the eve of a coronation or an important hanging."
- 4. That Chairman Thomas of the House Committee was only a publicity seeker who was attempting to dramatize himself by cheap sensational means, at the expense of reputable citizens.
- 5. That the witnesses friendly to the Committee were sensational publicity seekers, misinformed, insincere, and generally repugnant to people with a sense of decency.
 - 6. That the Thomas Committee was aiming toward censorship of films.
 - 7. That the Committee had no legal power to conduct its hearings.
- 8. That the Committee violated all civil rights, created hysteria, and smashed constitutional safeguards.

- 9. That the House Committee must be abolished.
- 10. That the abolition of the Committee would restore American liberties to the American people, and would also deal a vital blow at Wall Street financiers who have millions invested in the picture companies.

The "Los Angeles Examiner" of Earch 2, 1948, reported that the "Unfriendly Ten", consisting of Alvah Bessie; Lester Cole; Albert Maltz; Ring Lardner, Jr.; Dalton Trumbo; Semuel Ornitz; John Howard Lawson; Adrian Scott; Herbert Biberman; and, Edward Dymtryk, had filed suit against various Hollywood producers for damages amounting to \$61,108,975, alleging that the motion picture industry had created an illegal black list against these ten persons, arising out of their refusal to answer the questions of the House Committee on Un-American Activities. Among the defendants in this suit were the Motion Picture Producers Association of America, and the Society of Independent Motion Picture Producers.

In April, 1948, Confidential Informant didvised that he had been approached, through various individuals, with a proposal to settle the above-mentioned suit by the "Unfriendly Ten", and that as far as he was concerned there would be no settlement and the suits would go to trial. He did, nowever, express the personal opinion that L. B. Mayer would probably be agreeable to a settlement of the suits for approximately \$100,000, in order to dispose of the matter. The Informant further advised that he had received information that certain of the plaintiffs in the suit were out of funds, and that was undoubtedly the reason the question of settlement had arisen.

In connection with the above-mentioned suits, the New Haven Office of this Pureau reported that, on June 23, 1948, and of Pridgeport, Connecticut, who is active in the Council of Catholic Nomen, had reported that an individual by the name of Seymour Spilka had called upon her. Spilka advised that he represented the Motion Picture Association of Hollywood, and in connection with the studios' defense against the above-mentioned suits, desired to ascertain if any organizations which were of an anti-Communist nature had passed any resolutions stating that such organizations would boycott any pictures written or produced by any of the Hollywood writers and directors who had been accused of being Communists. Spilka advised that he had obtained such a resolution from the Knights of Columbus in either Korwalk or Stamford, Connecticut.

Similar information was received from the Cleveland Office of this Bureau, indicating that on June 28, 1948 Commander of American Legion Post Number at 1948 that a Charles F. NcCarty had contacted him. NcCarty advised that he was a representative of the Motion Picture Association and desired to know if the American Legion had ever

considered taking any action by way of resolutions relating to the individuals who had refused to answer the questions of the House Committee. The above two instances appear to indicate that the defendants in the black listing saits were attempting to obtain resolutions from various civic groups, indicating that they would boycott films with which the "Unfriendly Ten" were connected. It is believed that this material was to be used by the studios in the defense of the suit in order to show that their firing or suspending of the "Unfriendly Ten" was justified.

As reported above, in Section III, the Committee of One Thousand has been active in the Los Angeles area in raising funds for the defense of the indicted Hollywood figures. In this connection, the "Daily Worker" of March 18, 1948, reported concerning a banquet held "recently" (believed to refer to the banquet held on March 5, 1948) at the Beverly-Wilshire Hotel in Los Angeles. This meeting was addressed by Dr. Harlow Shapley. The "Daily Worker" article stated that each of the "Unfriendly Ten" was introduced, and several of them rade speeches, and a plea was made for funds for the defense of the unfriendly witnesses, and as a result thereof approximately \$15,000 had been raised at this meeting.

The various members of the "Unfriendly Ten", in addition to their individual activities which will be commented upon hereafter, have been jointly active upon at least one occasion. This occasion was a meeting on June 28, 1948, at the Embassy Auditorium in Los Angeles, sponsored by the Spanish Refugee Appeal, held for the benefit of the members of the Executive Board of the Joint Anti-Fascist Refugee Committee. Certain members of the "Unfriendly Ten" were present to speak in behalf of the members of the Executive Board of the Joint Anti-Fascist Refugee Committee. Among those personally appearing were Bessie; Lardner; Lawson; Maltz; Ornitz; and, Scott. In addition, the names of all ten of these persons had appeared in an advertisement in the June 22, 1948 issue of "Hollywood Variety", which stated that the "Unfriendly Ten" were supporting the fight by the indicted members of the Joint Anti-Fascist Refugee Committee. In connection with this meeting, Los Angeles

reported that the meeting was largely the work of Naltz and Alvah Bessie. This same Informant on June 19, 1948 reported that Bessie had drafted the program for the meeting and, in addition, had rough-drafted two or three of the speeches which were to be made by various speakers.

The "Daily Worker" of June 30, 1948, in a column by David Platt, quoted in full a letter addressed to the members of the Executive Poard of the Joint Anti-Fascist Refugee Committee, which letter was signed by all of the "Unfriendly Ten". This letter praised the members of the Executive Board of the JAFEC, and assured them of the support of the signers of the letter.

B. Comments Concerning Hearings, by Pro-Communist Press

The English language publication, "New Masses", published by the newspaper, "Trud", in Loscow, for January 28, 1948, on page 17, contained an article entitled, "Hounding Culture in America", by I. Lapitsky. This article referred to the "Feactionaries' full-blast drive against the civil and political liberties of Americans....the hounding of democratic-minded people, the purges, trials, black listing—the means of terrorism and intimidation...." which are being practiced in America. The following paragraph indicates the nature of the balance of the article, with reference to the House Committee hearings which were held in October, 1947. "Me happened to be in America at the time of the Hollywood hearings. The grueling and persecution of progressive scenario writers, actors, and film directors was conducted by the House Un-American Activities Committee, headed by Representative Thomas of New Jersey-a short man with shiny cheeks, beefy red neck and thick eyebrows, like a circus clown's, and a dyed-in-the-wool reactionary." The article referred to Adolph Yenjou as "An avowed Fascist", and criticized the other friendly witmesses. With reference to the unfriendly witnesses, the article accused Chairman Thomas of attempting to bully and intimidate such witnesses.

The Parch 15, 1948 issue of "In Fact" contained an article concerning Ayn Rand who appeared before the House Committee as a friendly witness. The article was very critical of Miss Rand's publication entitled, "Screen Guide for Americans", alleging that it was a guide to "Thought control in America". This publication by Miss Rand set forth certain rules to be followed in order to avoid any Communist infiltration into motion pictures.

The June, 1948 issue of "lasses and Main Stream", which publication is a successor to the former publication, "New Masses", also contained an article concerning the Mollywood hearings. This article briefly contrasted the differences between the hearings in October, 1947 before the Committee, which hearings were attended by a great deal of publicity, and the entirely different attitude in the court hearings of the accused witnesses. This article was also critical of the court and the prosecution, and was critical of the fact that the trials of these persons would take place in "A community drenched in fear". The article then attacked the passage of the Mundt-Nixon Bill, and concluded by stating that the "Hollywood Ten" were being "persecuted". This article was written by Samuel Sillen.

The March, 1948 issue of "Modern Screen", beginning on page 32, contained an article which purported to be a series of letters from Larry Parks to his wife, Betty Garrett. Parks was one of the witnesses subpoenaed to appear before the House Committee in Cotober, 1947, and the letters were supposedly written to his wife while he was in Washington in response to the subpoena.

These letters were very critical of the House Committee hearings, charging that witnesses were making wild statements and hurling unsubstantiated charges, while the attorneys for the witnesses were not allowed to cross-examine the friendly witnesses. The entire tenor of the article was extremely critical, both of the House Committee itself and the manner in which the hearings were conducted. It was also very critical of the investigation as a whole.

Another item of interest in connection with the hearings was an article by Humphrey Bogart, appearing in the March, 1948 issue of Photoplay magazine. You will recall that Bogart and his wife, Lauren Bacall, were among those individuals active in the group of writers and actors who flew from Hollywood to support the "Unfriendly "itnesses" before the House Committee. Bogart emphatically stated that he was not a Communist, and that his trip to "ashington had not been for the purpose of defending Communism, but had been solely in the interests of freedom of speech and freedom of the screen. Among the statements made by Bogart were the following: "I am about as much in favor of Communism as J. Edgar Hoover. I despise Communism and I believe in our own American brand of democracy....so leng as we are opposed completely to Communism and do not permit ourselves to be used as dupes by Commie organizations, we can still function as thoughtful American citizens." Bogart's article was also critical of the fact that hearings were held by the House Committee at all, indicating that the small number of Communists in the motion picture industry could have been identified by this Bureau.

C. Liferts to Postpone Trials of "Unfriendly 10"

On Farch 30, 1948, it was learned from

attorneys for the defendants were attempting to obtain postponement of all of the trials of the "unfriendly 10" and in this connection this source reported that it was contemplated that efforts would be made to influence the Attorney General through Senator Claude Papper. This source reported that Popper and Tobert %. Kenny were scheduled to confer with Senator Papper on Tarch 30, 1945.

On April 6, 1948, this same informant reported that an unknown man, who was believed to be one of the defense attorneys, contacted Fathryn Popper, the wife of Martin Popper, and advised her that Robert W. kenny was anxious to have Bartley Crum contact the White House in order that a continuance of the Hollywood trials could be obtained. However, it was indicated that Crum did not desire to make this contact. The unknown man then mentioned the fact that louise Fransten had a great deal of influence with Crum and inasmuch as Popper was friendly with Bransten it was suggested that Popper should contact Bransten and attempt to get her to influence Crum to contact the Thite House. Shortly thereafter Popper did contact Bransten with a request that she confer with Crum which she agreed to do.

In an effort to obtain a continuance of the Hollywood trials, the defense attorneys upon several occasions conferred with Senator Pepper in an effort to have him use his influence with the Attorney Ceneral. Pepper did confer with the Attorney Ceneral, but his efforts to obtain a continuance were unsuccessful.

The Mashington Times Merald of May 19, 1342, reported that on May 12, 1948, rive of the defendants, to wit, Edward Dmytryk, Merbert Eiberman, Albert Valtz, Alvah Bessie, and Samuel Crnitz, had appeared in lederal Court and waived jury trials in connection with their indictments for contempt of Congress. These five defendants agreed to submit written presentation of their cases to the court for a decision, but the court had stated that no decision in the cases of these five would be rendered until after the final ruling by the appellate court on the appeals of Lawson and Trumbo, who had previously been convicted of the contempt charge. The article stated that prior to June 30, Ring Lardner, Jr., Adrian Scott and Lester Cole were likewise scheduled to appear in court to sign similar agreements. The appeals of Lawson and Trumbo are still pending and as a result the trials of the additional writers have not taken place.

D. Activities of Individuals Comprising the "Unfriendly 10"

Alvah Bessie

In April, 1948, and prior thereto, Bessie, in conjunction with the Freedom From Fear Committee, had been active in raising funds for the defense of the indicted witnesses.

California, a source of information, reported that one of such functions was held on April 3, 1948, at the home of Mr. and Mrs. Sidney Marmon in North Hollywood, California, for the purpose of raising funds for the defense of the various defendants. This source reported that Howard Da Bilva, a known member of the Communist Party, was the Program Director, and Bessie was one of the speakers at this meeting. We stated that the first move toward making the United States Sovernment similar to Mitlerism was the control of the movie industry by dictating what type of pictures should be produced and told the audience that they would be forced to see pictures such as "The Iron Curtain" instead of pictures like "Centlemen's Agreement." At this meeting the complete recordings of the testimony of the ten witnesses were presented.

Herbert Tiberman

During January and February, 1948, Biberman was devoting considerable of his time to directing affairs of the Freedom From Fear Committee, information concerning which has been reported under Section III above.

Jack Cold, who was also active in the office of the above commissee, reflected that Biberman and Pauline Laucer were the real directors of the Committee, the purpose of which was to raise funds and solicit donations to help defray the expenses of the defendants in the contempt trials. Pauline Lauber was a known member of the Communist Farty in 1944 and 1945.

Lester Cole

Cole, following the hearing in October, 1947, filed a suit against Metro-Goldwyn-Mayer Studios alleging breach of contract, and this case received considerable publicity when the studio requested that Federal Judge Leon Yankwich, before whom the case was to be tried, had allegedly made a statement at a social function that if the case were to come before him he would find for Gole and that he wished he were the plaintiff's attorney in the action. Cole's suit was for performance of his contract with PCM Studios at \$1,800 a week and he claimed in his suit that he was then unemployed and had been prevented from obtaining further employment because of the action taken by MCM as a result of the Washington hearings.

Edward Dmytryk

In April, 1948, source of information of Beverly Hills, California, advised that Dmytryk had stated that he would never be brought to trial on the contempt charge for the reason that John Howard Lawson would be acquitted and the cases against the other defendants would then be dismissed. This source advised that Dmytryk characterized the contempt charges as ridiculous and unconstitutional and that he, Dmytryk, "would go down in history" as one of the participants in the hearings.

Gordon Kahn

In February, 1948, source of information advised that Kahn had returned to California and was not employed at that time. This source expressed the opinion that Kahn was through as far as major studio jobs were concerned and that Warner Brothers Pictures were believed to have discharged him because of his Communist activities. The source further stated that Kahn was spending the major portion of his time working on various activities of the Progressive Citizens of America in Hollywood. According to this same source, Kahn had recently received the sum of \$750 for an article which he had contributed for a book published by the Fegasus Company in Chicago. It is believed that this sum was received by Kahn in connection with his work on the publication "Hollywood on Trial," information concerning which has been reported above.

oncerning a conversation which took place between Kahn and Sam Marx, a screen producer. Marx questioned Kahn as to how it could be that he and Kahn, who had attended school together in New York City and entered the motion picture business at approximately the same time, could have drifted so far apart politically. Kahn replied that he considered Marx to be an intellectual hypocrite stating that he, Kahn, felt very keenly that there should be equality for all people and that he intended to fight for this ideal — if necessary to go to jail for it, and even die for it. Marx conceded that Kahn's ideal was all right, but asked why Kahn did not feel he could work for this ideal within the framework of the American Constitution and through organizations existing in this country without taking orders from a foreign government. Kahn replied that he would take orders from anyone in whom he believed.

Ring Lardner, Jr.

Confidential source of information Century Fox Studios, advised that on January 26, 1948, Lardner had addressed

a letter to William Pearlberg, a producer at 20th Century Fox Studios, in which letter Lardner appealed to Pearlberg for money on behalf of the ten indicted witnesses. In this letter Lardner stated that he and the other defendants expected to lose their cases in the lower courts, but that all felt they would win in the Supreme Court. Lardner estimated that the cost of the trip to Esshington by the ten "unfriendly" witnesses had been \$50,000 and he estimated that an additional \$60,000 would be necessary to fight the cases in the lower courts. This letter pointed out that the Freedom From Fear Committee, previously mentioned, would handle any contributions which Pearlberg and others desired to make.

John Howard Lawson

On rebruary 2, 1948, the Jewish Feoples Fraternal Order of the International workers Order held a meeting at the Parkview Ennor, 2200 Lest 7th Street in Ios Angeles to protest the actions of the Attorney Coneral in citing the IVO as within the purview of the Loyalty Order, and Tawson was one of the principal speakers at this meeting.

lauson stated that he felt honored to be asked to speak in protest of the attorney General's action, which he characterized as an unjustified attack on the civil liberties of the people of the United Distes. He described the Attorney Scheral's action as part of a broad attack on civil liberties and cited other instances as part of the general pattern, including - the prosecution of Gerhart Sisler. Lawson stated that he was proud to have been selected for special attention by the House Committee and was also prove to be among those who had been indicted. He also charged that the House Committee and the Fotion Ficture Producers Association are controlled by Wall Street and big business and is a movement against free expression and is leading to thought control in the United States. He also described the difference in atmosphere Untween the House hearing in October, 1947, and the arraigment of the defendants following their indictment. In connection with the arraignment he stated that there was no lanfare and publicity and he believed that the case had been handled in this marner in order to make the defendants feel unimportant. He also criticized the fact that at the arraignment the indicted witnesses were made to wait until numerous other persons had been arraigned on such charges as passing bad checks and other small offenses. Iswson closed his talk by stating that he had been in attendance at the Sational Monvention of the Progressives Citizens of America - on Jarvary 18, 1,48.

On April 19, 1948, lawson was convicted in Federal Court at Washington, M. C. of contempt of Congress for his failure to answer the Committee's inquiries as to whether or not he was a member of the Communist Farty. His case is presently pending on appeal.

The Mashington Post of May 22, 1948, reported that on May 21, 1948, Masson had been sentenced to serve a year in jail and had been fined 11,000 as a result of his conviction for contempt of Congress. The sentence was imposed by Judge Edward ". Curran and following the sentence Lawson reportedly read a long statement to the court in which he stated that he did what he thought was right when he refused to tell the Committee whether or not he was a Communist.

The trial of lawson, as well as that of Dalton Trumbo, received considerable publicity in "The Morker" with a feature article by Moseph Worth appearing in the issue of May 16, 1948.

Allert Paltz

Halth is known to have net on several occasions with other members of the "unfriendly 10" concerning their trials for contempt. He has also been active in fund raising campaigns for the defendants and has continued to be active in various Hollywood front groups.

Adrian Scott

In April, 1946, advised that acout had written a story entitled "Joy to the orld," which had been submitted to the motion picture studios as making been written by Allan Scott, the brother of Adrian Scott. This source reported that this was the first indication that any of the individuals among the "unfriendly 10" were submitting scripts to the studios under aliases or under the makes of other individuals. There is no indication that the script was accepted by the studios.

Scott, together with all of the other defendants, has been active in various fund raising campaigns as reported under Section VI-4 above.

Polten Trumbo

California, who is a source of information for the Los Angeles Office, reported in April, 1945, that Trumbo was completely without funds and had approached an effort to negotiate a 312,500 mortgage on Trumbo's ranch. The informant made a complete survey and tour of Trumbo's ranch, which he estimated to be worth approximately \$55,000, but that Trumbo was so badly in need of funds that he was willing to pay interest at the rate of 92 per cent with the carrying charges to be prepaid in order to secure

approximately \$10,000 in order to meet his immediate living expenses. Trumbo told this informant that he had not been colling any stories and had been forced to borrow money in order to meet his current expenses.

In May, 1948, Trumoo was convicted in Federal Court in Mashington, D. C. of contempt of Congress.

Trumbo had been sentenced to serve a year in jail and pay a fine of \$1,000 following his conviction for contempt of Congress. The article stated that attorney Charles A. Houston had filed a motion for a new trial for Trumbo, which motion had been denied. At the time of the sentence, Trumbo stated to the court that he felt that the questions directed to him by the House Committee were a blow at the secrecy of the ballot and thus a blow at the Constitution. Austice David A. Fine stated that Trumbo had been aided by able attorneys when called before the House Committee and that he had flagrantly defied the Committee in order to challenge its authority. He further stated that if Trumbo were right then he should not be punished at all, but if he was wrong as the jury had held, then his punishment should be in keeping with the degree of his defiance. Trumbo has likewise appealed his case to the higher courts.

E. Scheduled Future Rearings by House Committee on Un-American Activities Concerning Communism in Hollywood

In the column of George Dixon appearing in the Mashington Times Merald of June 10, 1948, it was stated that Dixon had conferred with Chairman Thomas of the House Committee to ascertain if additional hearings were to be held concerning Communist activity in Hollywood. In answer to this inquiry Dixon quoted Thomas as stating "the Hollywood hearing last October will seem like a pink tea compared to the one coming up. Our investigators have uncovered sensational evidence. He are going to expose thenty-six members of the industry as Communist Party card holders. Among them are some of the most celebrated names in filmdom."

The New York Journal American of September 8, 1943, reported that the House Committee on Un-American Activities had reopened its investigation of Communism in Hollywood and that on that date had begun calling witnesses for secret questioning preliminary to the resumption of public hearings on September 15. The article further stated that public testimony in the case would be heard "before Lovember 1." However, the Mashington News of September 3, 1948, indicated that a Hollywood investigation would be renewed during the Committee hearings concerning Soviet aspionage and would devote some time to the Communist underground in the film industry.

There have been no indications at this time that the Louse Committee has renewed any investigation into the Hollywood situation and, as reported

above, numerous informants in the film colony do not believe that the House Committee will again conduct any hearings concerning this matter.

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Status of Civil Suits arising as a Result of the Committee Hearings

Suit by Lester Cole

Lester Colo, one of the "Hollywood Ten", sued MCM Studio for reinstatement of his \$1,350 a week job, and the case was heard by Judge Yankwich in Los Angeles, in December, 1948.

The "New York Times" of December 9, 1948 contained a news item regarding the testimony given by Louis B. Mayer, head of MGM, in connection with this suit. The article quoted Mayer as stating that prior to the holding of the hearings by the House Committee on Un-American Activities, the Committee had put pressure on him to discharge alleged Communists. He testified that two Committee investigators, H. A. Smith and A. B. Leckie, had called upon him and admonished him to "clean house" before such action was forced by Congress or "public opinion". Mayer stated that he would not fire anyone because they were a Communist, as long as there was no Communism in MGM pictures, and that Communism could not get into such pictures.

On December 20, 1948, Cole was successful in the suit against MCH and was reinstated in his job at \$1,350 a week and was awarded \$74,250 in back pay. The studios have indicated that the case will be appealed to the Supreme Court, if necessary.

In connection with the suit, the "Daily Worker" of January 25, 1949 reported concerning statements made by Samuel Goldwyn concerning Eric Johnston in which he stated that Johnston's chief contribution to the economic stability of the motion picture industry had been to give advice which had caused the filing of law suits against the Motion Picture Association of America and various of its members, totaling approximately \$65,000,000. He further accused Johnston of "preeming himself to accept a call to public office" and of being motivated by "personal objectives" and "political ambitions".

During the trial, Johnston appeared as a defense witness and was questioned concerning a meeting of the major studio executives, held on November 25-26, 1947, at which time it was alleged that an agreement had been reached to suspend employees cited for contempt of the House Committee. Johnston testified that he had told the meeting that reaction in South American editorials indicated that the "unfriendly witnesses" had behaved like Communists and brought discredit upon the motion picture industry and that he had been told by officials of the American Legion that it was possible that Legion Posts throughout the United States would boycott pictures because of the actions of the "Hollywood Ten". He indicated that he had

suggested two courses of action: (1) to continue to employ the "unfriendly witnesses" and tell the public that subversive material was being kept from the pictures; or, (2) they could no longer employ the individuals. According to Johnston, everyone agreed that the second course was the one they desired to follow. The article quoted Johnston as stating, "I told them I felt that management and labor should work together to clean house of Communists, that it was a mutual responsibility, and that I considered Communists foreign agents."

Following the verdict in favor of Cole, the December 21, 1918 issue of "Variety" stated that Judge Yankwich had been extremely critical of Eric Johnston and his actions in connection with the "Hollywood Ten". He indicated that the adoption of the stand against the Communists by the Motion Picture Association of America had been the result of Johnston's "high-pressure methods".

The December 22, 1948 issue of the "Hollywood Reporter" stated that Johnston had taken issue with Judge Yankwich's statements and had stated that the action taken by the producers was entirely their own and that he had not influenced their decision. He was quoted as stating that he himself would not employ a known Communist in a responsible position.

Among the individuals who sided with Johnston against Yankwich was Spyros P. Skouras of Twentieth Century Fox, who stated "I wish to state publicly that neither I nor my company was high-pressured by Er. Johnston or anyone else. The action in regard to the so-called 'Hollywood Ten' was taken by the directors of Twentieth Century, independently and on their own imitiative."

Civil Suit Instituted by Screen Writers Guild

In connection with this suit which was against the various studios because of the alleged "black list", the December 17, 1948 issue of "Film Daily" reported that the Society of Independent Motion Picture Producers had written Robert W. Kenny to the effect that the Society of Independent Motion Picture Producers did not agree with the Motion Picture Association of America's policy of not hiring Communists and felt that hiring of Communists was a matter for the individual producer to decide.

The "Los Angeles Herald and Express" of December 15, 1948 also referred to this action by the Society of Independent Motion Picture Producers, and quoted Kenny as indicating that this meant the united front among producers had been broken and that the "black list" would not be observed. Kenny further indicated in this article that the Society of Independent Motion Picture Producers would be dropped as defendants in pending suits. This article further indicated that the Society of Independent Motion Picture Producers had, on the previous Sunday night, chosen former Governor Ellis Arnall of Georgia as head of the group.

Anti-Trust Suit Against Studios

The "Los Ingeles Daily News" of May 23, 1919 reported that the "Hollywood Ten" had filed a \$52,000,000 treble damage anti-trust suit against ten film studios and a film association, charging that the agreement not to rehire them was in restraint of trade under the Sherman Anti-Trust Act. This complaint alleged that the black list arose out of the producers' meeting held in New York in November, 1917. The article indicated that the individual members of the "Hollywood Ten" were suing for damages, as follows: Alvah Bessie, Samuel Ornits, John Howard Lawson, and Herbert Biberman - \$3,000,000 each; Edward Dmytryk - \$8,350,275; Adrian Scott - \$6,912,600; Lester Cole - \$6,135,600; Albert Maltz - \$3,750,000; Ring Lardner, Jr. - \$7,117,500; and, Dalton Trumbo - \$7,233,000.

Continuation of "Black List"

The "Daily People's World" of November 18, 1948 reported that on November 16, 1948 the presidents of the major film companies had met in New York and had decided to continue the black list of film writers who had been cited for contempt of Congress. This information was credited to the "Hollywood Reporter" of November 17, 1948.

In connection with this meeting, Los Angeles source of informaadvised that this meeting had been held and it had been pointed out by the attorneys for the companies that individuals who were suing the studios in connection with the so-called "black list" had agreed to settle , the suit out of court, provided the producers would pay the costs then incurred, amounting to approximately \$200,000. It was indicated that all outstanding suits would be dropped and that an impartial arbiter would be appointed, whose decision would be binding upon both the plaintiffs and the defendants. This informant indicated that Johnston had recommended that the proposal be accepted on the basis that it would be smart business relations to do so. The informant advised that at this point Y. Frank Freeman, Executive Vice-President of Paramount, took the floor and stated that although he was not present in an official capacity but as a guest he felt he had to make certain remarks at that time as a stockholder of Paramount and one of the defendants in the suits. He stated that he would not agree to the settlement of any of the claims if it could be handled for five cents and as far as he was concerned, the legal proceedings could go clear to the Supreme Court. The informant advised that this statement threw the meeting into an uproar and it was decided to adjourn until the following morning. When the group met the following morning, the presidents of the companies voted unanimously in favor of continuing the legal fight and against any settlement whatever. It was reported by the informant that subsequent to the adjournment of the meeting on the first evening, the presidents of the various companies had contacted the members of their Boards of Directors and the Directors had voted against any settlement or compromise.

Status of Criminal Actions Against the "Hollywood Ten"

As previously reported, John Howard Lawson and Dalton Trumbo were convicted in the District Court in the District of Columbia for contempt of Congress for refusal to tell the House Committee on Un-American Activities whether or not they were members of the Communist Party.

Both Trumbo and Lawson appealed their convictions to the United States Court of Appeals and the "New York Journal American" of June 13, 1949 reported that on that date the Court of Appeals had handed down its decision upholding the convictions of Lawson and Trumbo.

It is believed that the cases will be appealed to the Supreme Court.

In connection with the cases pending against the other eight members of the "Hollywood Ten", prior to the trials of lawson and Trumbo it was agreed by the attorneys for the other eight individuals and the Government that in the event the convictions of lawson and Trumbo were upheld, these eight individuals will plead guilty and accept sentences.

In connection with the appeals which Lawson and Trumbo have entered, it is interesting to note that the "Daily Worker" of November 5, 1948 reported that the National Council of the Arts, Sciences and Professions was planning the submission of an amicus curiae brief in behalf of Lawson and Trumbo.

General Activities of the "Hollywood Ten"

The Los Angeles Office reported in the Fall of 1948 that the members of the "Hollywood Ten" were generally meeting on Monday nights at the home of Albert Maltz in order to discuss their situation. These individuals were generally working together during the Fall of 1948 in order to raise funds in defense of the criminal action against them, and many of them were engaged in making speeches and talks before various Communist-infiltrated groups.

The activities of the individuals are briefly as follows:

John Howard Lawson

Lawson has recently completed rewriting a new edition of his book, *The Theory and Technique of Play Writing*, described as a Marxist classic

concerning the theater. He has also been engaged in writing a history of the United States.

Lawson was also a participant in the Cultural and Scientific Conference for World Peace, held in New York City in March, 1949 under the auspices of the National Council of the Arts, Sciences and Professions. In the Spring of 1949, he participated in a lecture series entitled, A New Approach to American History and Our Cultural Heritage, under the sponsorship of the California Labor School. Lawson's advice is frequently sought in connection with statements being issued in behalf of the "Holly-wood Ten" and he is likewise consulted for his advice concerning policy, financial and other matters in connection with the Hollywood Council of the Arts, Sciences and Professions. On April 10, 1949, he spoke on behalf of the "Hollywood Ten" at a meeting sponsored by the Civil Rights Congress, in Los Angeles.

With regard to Lawson's relationship with the motion picture industry, Los Angeles informant has reported that since February, Lawson has consulted several times with Zoltan Korda, brother of Sir Alexander Korda, regarding the possibility of his working on a script of a picture entitled, "Magic Mountain" to be made in Africa. The informant has been unable to advise whether any decision has yet been reached regarding Lawson's writing of this script.

Albert Malts

The "Daily Worker" of November 30, 1948 reported that Maltz had recently completed a new novel entitled, "The Journey of Simon McKeever", which was to be published in the Spring of 1949 by Little Brown Company.

The Twentieth Century Fox Studio purchased the new Malts novel for the sum of \$35,000 and then announced that the story had been "shelved" and would not be made into a picture. The "Daily Worker" of May 20, 1949 reported that a mass campaign of protest was under way against Twentieth Century Fox for its refusal to make a picture of the story. The Hollywood Council of the Arts, Sciences and Professions was named as one of the organizations which was actively participating in the protest campaigne

Lester Cole

As previously mentioned, Cole was successful in obtaining a verdict in his favor in his suit for reinstatement in his job. He was also reported as engaged in the writing of a play entitled, "Your Hand in Mine", in which several Broadway producers have expressed a serious interest.

Dalton Trumbo

Trumbo's conviction for contempt of Congress was upheld by the United States Court of Appeals, as mentioned above. He is also reported to have written a new play entitled, "The Emerald Isla", which in the Spring of 1949 was reported as being in rehearsal on Broadway. The title of this play is a new one and it was formerly known as "Aching River".

Samuel Ornitz

During the Spring of 1949, it was reported that Ornits was engaged principally in lecturing on Jewish history and culture and was also engaged in writing a book concerning the history of anti-Semitism.

Edward Dmytryk

Dmytryk is presently in England, directing pictures. The "Washington Evening Star" of March 16, 1949, in an article date lined London, described Dmytryk as the current "miracle man" of the British film world. This article stated that J. Arthur Rank, described as a very religious man, did not ask Dmytryk whether or not he was a Communist but instead asked him if he believed in God, and, when Dmytryk answered in the affirmative, stated "Anyone who believes in God can't be a Communist", and thereupon gave Dmytryk a job as a director for him. The article stated, however, that Rank was not allowing Dmytryk to make his "usual message type picture".

The "Daily Worker" of April 1, 1949 stated that Dmytryk had recently completed the picture, "Obsession" for the London Pinewood Studios and was then preparing to direct and produce the picture, "Christ in Concrete".

Herbert Biberman

Since the Fall of 1948, Riberman has devoted practically his entire time to working on behalf of the "Hollywood Ten", with his activities being directed through the Hollywood Council of the Arts, Sciences and Professions and other committees. He is a frequent speaker at various meetings in an effort to obtain financial and moral support for the "Holly-wood Ten".

Alvah Bessie

In the Fall of 1948, Bessie was reported as considering moving to New York City in order to write television shows for Burgess Meredith.

Los Angeles informant prepared in the Fall of 1948 that Bessie was extremely worried concerning his financial condition and had only \$6 in the bank, and had reportedly been trying to borrow money from various individuals. In the Spring of 1949, he was reported as one of the trustees of the Los Angeles branch of the California Labor School and as working closely with Biberman in behalf of the "Hollywood Ten".

Adrian Scott

Since April, 1949, Scott has been in London on a film-writing project for a picture entitled, "The Steeper Cliff". Prior to his departure for England, he was active in behalf of the Civil Rights Congress in Los Angeles and was a member of the Steering Committee of the Hollywood Council of the Arts, Sciences and Professions.

Ring Lardner, Jr.

"Hollywood Variety" of June 10, 1948 indicated that Lardner had been signed to do a screen play entitled, "Pastures of Heaven". However, no confirmation of this has been obtained and there is no indication that the picture was being produced or that Lardner was again employed in the motion picture industry.

In the Spring of 1949, Lardner was reported as being in Switzer-land, writing a picture for Lazar Wechsler.

VII. AS OCIATION OF NOTION FICTURE PRODUCERS, INCORPORATED 5504 HOLLYWOOD BOULEVARD, LOS ANGELES, CALIFORNIA

the Association of Notion Picture Producers, Incorporated, on July 24, 1947, advised that the captioned group was incorporated in the State of California in January of 1924. He stated that this organization is affiliated with the Notion Picture Producers and Distributors of America, formerly known as the Hayes Office, which was organized and incorporated in New York in 1922.

The Hollywood Studio Blue Book Directory, Spring Edition, 1947, lists the following officers and members of the Association of Motion Picture Producers, Incorporated:

Eric Johnston (Temeorarily vacant)

James S. Howie

President
Executive Vice President and
Chairman of the Board
Secretary and Treasurer

Board of Directors

John Beck, Jr.
Marren Doane
Marvin Ezzell
Y. Frank Freeman
Herbert Freston

B. B. Kahane
Edgar J. Hannix
N. Peter Bathvon
Joseph M. Schenck
Allen Wilson

Members

Columbia Pictures Corporation
Loss's Incorporated
RKC Radio Pictures, Inc.
20th Century Fox Film Corporation
Universal Pictures Company

Semuel Goldwyn Productions
Paramount Fictures, Incorporated
Republic Productions
Hal Boach Studios
Warner Brothers Pictures

The Los Angeles Office has advised that the data contained in their files, together with a check of all other sources and informants on Communist activities, fails to reflect any Communist activities or associations on the part of the above-named individuals.

In connection with the officers set out above, it should be pointed out that the Los Angeles Times newspaper for June 3, 1947, disclosed

that Eric Johnston had announced the election of Y. Frank Freeman, a Vice President of Paramount Pictures, Incorporated, to the Chairmanship of the Board of the Association of Motion Picture Producers, Incorporated, and that James F. Byrnes, former Secretary of State, would serve as counsel for the Association. In this same article Johnston is quoted as saying, "We are determined that subversive propaganda, government pressure or political consorship will never undermine the freedom of the screen, which, like the freedom of the press and radio, is indispensable to a free America."

According to the Association of Motion Picture Producers, Incorporated, was originally organized to invest a moral code on the motion picture industry and that the Association had never had any legal or other provision to keep out or to investigate Communist propaganda and activities in the preparation of motion pictures by member studios. The related that there is at present considerable controversy among the members of the Association as to the setting up of a committee to investigate Communist activity in the motion picture industry and to eliminate those individuals responsible for it, or to merely restrict its scope to the making of recommendations to the industry.

According to Eric Johnston, President of the Association, during the week of July 14, 1947, held a conference of the officers of the Association, at which time he made the following statement:

We must have legal proof that a person is a Communist or otherwise subversive before this office will recommend that he be fired, because most persons in the industry are working under contract, which would result in legal suits for damages. We will cooperate with responsible agencies of the government to unearth subversive activities, but we are not in agreement with some of their methods.

According to Johnston indicated that he did not like the publicity seeking committees who were injecting political angles into their investigations and, in particular, mentioned Dies, Rankin and Thomas as being in this category.

Eric Johnston's present personal assistant is Edward T. Cheyfitz, who, according to spends a considerable part of his time in Washington and New York City making frequent trips to the Hollywood area on major assignments given him by Eric Johnston. He related that some weeks ago Cheyfitz came to the West Coast to collaborate in the making of particular labor propaganda pictures for the Motion Picture Association at Metro-Goldwyn-Mayer Studios. Cheyfitz's one-time affiliation with the

Communist Party is admitted by him.

On October 13, 1942, at his own request. Cheyfits was interviewed by Special Agents in Toleio, Ohio, at which time he volunteered certain information concerning his past activities in the Party. He admitted having been a Communist member at large in the State of Ohio and active as an organizer in the CIO Die Casters Union throughout the United States with other Communist leaders who had been appointed by him at the recommendation of John Williamson of the Communist Party National Committee. Cheyfitz claims he was expelled from the Communist Party shortly after the Soviet-Nazi non-ag ression pact due to an article he wrote in opposition to the pact.

The Los Angeles Office has at the present time no record or other evidence indicating that Cherfitz is currently a member of the Communication.

Party.

Illience or mentrical and Stage Employees in Hollywood, California, related that in his declings with Cherfitz he has been led to believe that

Cheyfitz is sincerely anti-Communist at the present time.

As a possible indication of the current estimate of Cheyfitz by the local Communist element in the Hollywood area, the Los Angeles Office has advised it is in possession of the original of a letter dated July 25, 1946, on the letterhead of the Los Angeles CIO Council. This letter, which was made available by who is at present at the University of California at Los Angeles, on Pay 16, 1947, is signed by Philips M. (Slim) Connelly, Secretary of the CIO Council, and is addressed to Pauline Lauber of the Hollywood Writers Mobilization, both of whom have been identified in this memorandum as Communists. The letter reads as follows:

"You may remember the jerk who signs the attached letter (Edward T. Cheyfitz). He was once National Secretary of one of our unions and was as phoney as hell. I'm sending this to you simply for information, however, if the boys feel that any time they can benefit by contact with Cheyfitz they should feel free to do so."

Los Angeles Office, advised that Faul McMutt had agreed to represent the Policy Committee of the Motion Picture Industry in the pending hearings before the Un-American Activities Committee and that former Secretary of State James F. Byrnes would act in the capacity of an advisor. Trelated that he believed it was not proper for a former Justice of the Supreme Court and a former Secretary of State to become involved in the political end of these hearings. It is anticipated, according to this source, that McMutt will be in constant attendance during the sessions of the pending hearings and will attempt to formulate questions and handle the people who are appearing from the motion picture industry in order to prevent a smear of the Hollywood motion picture industry. According to the Policy Committee of the motion picture industry is made up of the following individuals: Nate Spin jold; Austin Keough; Robert Rubin and Joe Hazen of New York; Mendel Silberberg; Haurice Benjamin; Al Wright and this source of Hollywood. Identified these individuals by stating that they are for the nost part attorneys.

The 1947-48 International Motion Picture Almana contained the following identification with regard to the above individuals;

Spingold, Nate. First Vice President, Columbia Pictures Corporation.

Keouch, Austin. General Counsel, Vice President and Director Paramount Pictures.

Rubin, Robert. Vice President, General Counsel, MCH.

Hazen, Joseph H. With the law firm of Thomas and Friedman. In 1944 resigned as Vice President and Director of Warner Brothers to join Hall Wallis Froductions as President.

Silverberg, Mendel. Attorney, General Counsel for Columbia Pictures in Los Angeles

Benjamin, Maurice. Attorney, West Coast Counsel for MCM.

This source, related that Byrnes was thinking of asking the FBI in Washington to give him the names of persons prominent in the motion picture industry who are Communists so that they can really be exposed at the forthcoming hearings.

VII.

(Cetober 2, 1967 to February 5, 1948)

On November 4, 1947, confidential informant who was a former member of the Communist Party and a reliable paid informant of the Los Angeles Office, advised that the Motion Picture Producers Association is composed of an alliance of all the major producing communies in the motion picture industry.

He said first it must be remembered that the producers of motion pictures in Hollymod have been armse for many years of the Dominist activity in their industry. Investigations have been attempted heretofore, but they have always been headed off. For example, the Dies Committee investigation in 1940.

Although Ir. louis D. Nover and Jack L. Lammer, two of the top producers in Holly cod and representing Netro-Coldwyn-Nover Jerporntion and Termer Iros. respectively, both concerned Jermanism of Journalists for all such activity in the incustry, nevertheless the obtain Network Iroducers association, of which they are leading Nigures employed Foul Mediats, former governor of Indiana and Covernor-General of the Philippine Islands, to do everything possible to holt the investigation. He fought wight along side the Johnnunist attorneys, used the same arguments as to free speech and violation of Jenstitutional rights; in fact almost used the same physical testics that the Johnnunists used to stop the proceedings. Incompanies he has employed for the purpose of stopping the investigation, it must be presumed that he was following the desires of his employer, the LTA in this matter.

In addition to Mr. McMutt, Mr. Mric Johnston who is the supreme political and economic representative of the McMymood producers and the Ma, likewise did everything in his power to have the investigation called off. Again we must presume that he, also, was following the wishes of his employer the Ma.

In addition to the foregoing position of the Mollymood producers irrespective of pretended aversion to Communist activities, hundreds of persons employed in responsible positions in the industry joined together in an organization called "Committee for the First Amendment" and sent Letters of protest to the Committee, placed large display advertisements in the

trade and other papers denouncing the investigation and in general staying a Hollymood demonstration in favor of the Communists being heard. Anyone familiar with Hollymood is well as the that such activities can be stopped by a word from the producers on the ground that it would being consume of the industry—en old Hollymood tradition.

In fact, with the exception of a relatively small minority, all indigenous was lined up seminat the investigation, according to

the is a confidential informant of the Los Angeles. stated that meetings were held in New 1372 on inventor 5 and 5, 174, main were attended by Paul McMutt, wric Johnston, Lurney Balaban, FreeMdeat of Paramount, Y. Frank Fremah, Mick Ochenk, and Lob Dibin, representing Locals, Inc., Joe Masen, representing Eal Wallis, Austin Meouth, representing Paramount, Med Depinet, representing Ald, Mate Dlumberg and Thever Jordin, representing Universel, Albert Ther, representing Larner Brothers, Upyrous Ekouras, representing Toy, Mate Spingold and Jock Sohn, representing Solumbia, and Joyce Officra, one of Johnston's assistants. At these meetings there was ' full discussion of the situation facing the motion picture injustry. that it was absolutely essential that the important threather confidence of the merican public" in Mollywood, and that a tur-point resolution should be adopted to the effect to t: firet, no sell not employ Jamumists, and second, we will not employ those who are accourts of Johnsonist front or acidstions and adjacussion ensued as to what constitutes a front organization, end the suggestion was made that the "FAI list" dealing with those desentrations be utilized. Freeman soid to the group that speaking for his corporation he is determined to so a sead and fire Johnnists and fellow travelers and stand the risk of the ensuing law suits. The corporation recognizes that if all studies to sheed on this program they are laving themselves open to law suits on the ground toot a commission endets to bloc list certain persons, preventing them from country employment.

employ locations took the position that the industry should not employ locations in spite of law suits, and all the men in attendance finally came to an agreement on this point. Johnston was then instructed to an down to lashington are not together with James Lyrnes to mark out an edict and the industry would support him in that stand he took. Frank Froeman called Johnston in instinction and told him not to issue any such ultimatum. On Friday, the 14th, when it was to have been made public, Froeman told Johnston that anything he said would be "empty words and it won't mean anything. Tou can't enforce it unless you have the exchinery behind you." Then Freeman and Johnston discussed whether or not the studie.

heads and Johnson and his executives should come to Hollywood to issue such a statement of whether it whould be made in New York. It was decided that Yew York was the place; consequently the meeting on Monday, the 24th, was the result of this consequent.

Johnston appreciated Freemen's views because the latter told the former that many persons had been in similar positions before and had "sawed the limb off behind them" and that unless the industry definitely agreed to certain positive steps Johnston would be doing himself and the industry a disservice in any ultimatum.

In the New York meetings a discrision ensued as to whether the heads of the wirious guilds should join the productive in their statement, and it was decided that the production end of the business should take its own stand and the guilds asked to approve it after it was made public, is of the opinion that some positive declaration will come out of the meeting on Londay. This is necessary because the press throughout the country has taken the stand that the industry should rid itself of Communists and fellow travelers. In soite of the stand taken that the industry is vulnerable because, in soite of the stand taken that the industry can control Communist propagands in mictures, nevertheless, the press is oringing pressure to been because the industry continues to employ men at high salaries who have been exposed as communists who are in the industry for the purpose of inserting propagands in its product; therefore Communists must be done away with.

Board of Lirectors supported Lore Schary, was branded a lie by Med Lepinet, the LAC representative at the New York hearings. It was branded as a "complete reversal of our stand" by the men present at the meetings, and Lepinet was empiric in soping that the statement was untrue. Fendel Silberberg told that no such statement was made. 200 intends to discovere Liward Leptryk and Adrian Scott im ediately if their contracts can be concelled on the violation slaure, which states that any measure bringing divrepute upon the studio can be discharged for this reason.

beld the following openanty James Tyrnes was to attempt to get information which would result in a list or formula which could be presented to the group to be used as a basis for discharging Jamesmists and fellow travelers. This was to be comprised of front presidentions which are Jamesmist anotherlied and which could be used as a basis for discharging undesirables.

According to Hollywood will have to clean its own house and cannot be guilty of leaving persons named as Communists in the industry. He is convinced that Congress wants some private group to take the initiative in discharging Communists, going through the necessary legal steps to the Supreme Court to establish the legal principles involved. He personally has committed his studio as being willing to go ahead with this program. In his private opinion, Congress is using the motion picture industry to awaken public opinion to the danger of Communism.

The hearings should be continued, said, with what he termed "a better handling of witnesses"; it should continue to oppose Commmism in the motion picture industry as well as in all industries; it should also go to work on the churches and schools. The latter point is where "the indoctrination is going on and represents the greatest danger." He estimates that Paramount Studios have received approximately one hundred letters from motion picture fans protesting the employment of Communists. He does not know the volume of mail the other studios have received on this matter, but pointed out that Paramount has no current releases which have been worked on by persons publicized as Communists. He had heard that in Chapel Hill, North Carolina, a trailer was run advertising the forthcoming attraction, "Song of Love," starring Katharine Hepburn, and she was booed from the audience, persons saying, "She is a Communist; that's one I won't has not heard of any organized public see." Outside of that, reaction. He believes contents of individual pictures should be defended from a charge of containing propaganda, but pointed out that the picture, "So Well Remembered" in his mind is "a deliberate attempt to build up the Antagonism of the masses against other classes." Each picture should be defended on its merits, but the industry should not permit the public to get the idea that it is dominated by Communists or that all pictures contain propaganda.

is of the opinion that the stand of the Catholic Church on the picture "Forever Amber", together with the reaction of the press to the industry's continuing to employ Communists, is having the effect of negating all the public relations and good will built up by the industry with the American public; consequently a definite stand must be taken and acted upon. "Barney Balaban, President of Paramount, is unqualifiedly behind me as far as my expressions on Communists in the industry are concerned." Nick Schenk is "not nearly as strong in his expressions as Parney on this matter." Schenk offered a suggestion to the group in their New York meeting that it should include a clause in each personal service contract to the effect that if any person becomes a member of the Communist

Party his centract can be concelled. It is been has expressed himself to an perfectly in about with the Un-Learner Committee in its afforts, and said that the longittee should not be attacked by Hollymood cersonalities because of its method. Paramount intends, if it gets the reseasary approval of the State Leonrament, be release in its newsreels "some of the facts on mussia. It is Balaban's idea to show the American recole what Communism has done to the Dussians in Jussia and how they live there under that system.

Ches not feel that any difficulty will be experienced in retting the necessary approval of the State Leonrament. In discussing Congressional hearings in general, he is of the coinion that "the Humbes hearings have sold the American mublic on committee inquiries."

Informent stated that as a result of the meetings in New York, the producers appointed a committee comprised of L. D. Mayer, Lone Schary, Walter Manger, Edward Mannix and Joe Schenk. This committee is headed by L. D. Mayer. The reason Schary and Manger were included, according to the mass at his can suggestion. He had pointed out that Eddie Mannix, and denjamin D. Mahane has represented the producers in Tahor regordarious, and that the new committee should have "new faces to make the new start."

In New York, I'm er empresser himself as being in favor of the committee and its purposes. Dore towary under a speech to the group in New York in which he pointed out that he had received considerable unfavorable publicity as a result of his statement before the Unamerican Committee, and that he wished to remind the men present that his speech had been made upon the advice of the industry. He had discussed this talk and his remarks had been approved, and the men in the meeting agreed that this was true.

Information of feels test Johnny will do a good job on the committee and that having Johnny and langer active will eliminate any possible charges of red baiting on the part of liberals or leftists in connection with the committee's work.

James LaGuinness, Executive for Netro-Joldwin-Mayer Studios, personally regrets the fact that Contry and langer were included because he considers them skilled perliamentariess, and said, "They will outmaneuver the others" and as a result the committee will prove ineffectual.

Expressed himself as definitely of the opinion that the House Committee should continue its hearings and should expose Communists wherever they may be found in motion pictures, as well as in other industries.

The Producers Committee referred to above is presently meeting with representatives of the individual guilds in an effort to work out a standard policy so that the guilds will back up the producers in the latter's attempts to do something positive about Communism.

stated that he is "floundering" as to what the next step should be in the producers' efforts to get rid of Communism. He is against the formation of an investigative agency on the part of the producers and believes it will be of great help if the Committee will continue its hearings into Communism. As to what the producers will do in ruling out and finding out who the Communists are, informant said, "I just don't know how we'll do it."

Along these lines, the informant feels it will be of great assistance if the Attorney General will publish as complete a list as possible of known Communist fronts and keep this list current. The industry then might be in a position to take action against a person if the individual had belonged to a sufficient number of these front organizations. However, the informant was most emphatic in stating he did not feel that the industry should attempt to police the situation, summarizing it by stating, "We don't want to be called a Gestapo."

He went on that it took a great deal of courage for the management of NGW to suspend Dalton Trumbo and Lester Cole because "MCW has a definite liability of about \$400,000 on the unexpired terms of these contracts." Thether or not Cole and Trumbo will sue, informant did not know, but in the best of his opinion MCM has a definite liability.

Contrasted with the above, was of the opinion that if the industry takes a positive stand concerning Communism and its expulsion there will be no more hearings. He feels that the Committee expects the industry to clean its own house, and that if it does not do so the Committee will resume hearings.

producers should set up an "information bureau" which will exist for the sole purpose of getting data on organizations before people join, furnishing a prospectus of the various organizations, pointing out their backers and financial contributors, and the actual persons spearheading the movement. Also, persons in the industry should be required to sign a pledge or oath that they have never been, are not now, and never will be a member of the Communist Party. If the industry takes these steps and discharges known Communists, informant feels there is no further need for hearings, and while all the Communists will not have been routed out, their effectiveness will be hampered.

Informant indicated that he had been in telephonic communication with some member of the House Committee, and that the Committee was waiting to see what steps the motion picture industry would take before it resumed its hearings, if at all.

Informant continued that, due to the fact that the industry "refused to treat the sore while it was festering, preferring to wait for it to break out," the Un-American Committee has had to take action. He pointed out that his opinion as to how best to combat Communist has not been asked for and his analysis of the "information bureau" is purely a personal opinion. However, he went on that he is "very unpopular around here," and the Motion Picture Alliance is being blamed for having brought on the hearings by the Committee. Informant said that he has done his best to explain that he has "no inside pipeline to the Thomas Committee," but apparently some influential people in the industry feel that the Motion Picture Alliance goaded the Thomas Committee into acting.

Informant continued that Mendel Silberberg and Kaurice Benjamin "gave the industry some poor advice, just as if they were dealing with a fine legal point before the Supreme Court." These two attorneys did not realize that they were dealing with "an aroused public opinion" in their advice given to the motion picture producers in the New York meetings.

Informant felt that a good publicity man, such as Steve Harnegan, would have done a better job than the two lawyers mentioned above. As proof of his contention that these two men gave bad advice to the producers, he pointed out that "Eric Johnston had to reverse himself three or four times. The industry should have had a publicity man and not a lawyer."

As a result of the meetings held by the producers, Eric Johnston made a statement which has received considerable publicity in the press. "The ten men cited for contempt by the House Un-American Activities Committee have done a tremendous disservice to the motion picture industry and to the cause of democracy' Eric Johnston said tonight. 'We believe they have done a tremendous disservice to the industry which has given them so much in material rewards and opportunity to exercise their talents. Their refusal to stand up and be counted for whatever they are could only result in a confusion of the issues before the Committee, and it did."

In speaking of the meetings in New York, said that during one of the recesses Sam Goldwyn told Eric Johnston that he personally intended to hire any of the Communists who were fired and pick up some good talent and then watch them closely for possible propagands.

When the meeting resumed Johnston asked permission to address the group and gave a brilliant and bitter speech, in which he said: "Gentlemen, I don't know why you hired me. I don't need this job. You won't listen to me. ___ You won't take my advice. You don't mean what you say, and you have no guts." From there on out Johnston criticized the fact that the group would not make and abide by a decision.

When he sat down, Sam Goldwyn stood up and said, "Eric, I feel you were talking to me." At this point Joe Schenk said, "Don't make a speech, Sam. Sit down and shut up or get out." Goldwyn sat down and the meeting proceeded.

Informant pointed out this incident as one which helped to clarify the air in the New York sessions.

Ed Gibbons, who is one of the writers of the periodical "Alert," a local anti-Communist publication, volunteered the information that from a reliable source he has learned that the motion picture producers do not have a serious intention to make a drive on the Communists. Gibbons continued that the producers are discharging the ten reluctant witnesses in order to assuage the public feeling that they were resentful of the Motion Picture Alliance and those in other organizations who are trying to dictate to the industry what its attitude should be in respect to Communists.

Motion Picture Producers Association, advised on December 2, 1947, that the motion picture industry was very upset over the American public's reaction to the recent House Committee hearings. Their feelings, it was felt, were divided among the actual members of the association as to whether or not Communists should be exposed and "kicked out" at this time, but they were all in agreement that something must be done to avoid disaster at the box office.

More recently, since the industry executives have been having hearings in New York, and following their return to Hollywood, the dissension within the ranks is beginning to subside. Some of the Association members, particularly Y. Frank Freeman, Vice-President of Paramount Studios; and Herbert Preston, Counsel for Warner Brothers Studios, et al, are not sure that Eric Johnston exercised good judgment in selecting a former Communist as a special assistant. Specifically, informant identified this assistant as Eddie Cheyfitz. Johnston was accused of embarrassing himself and the Association before the American public when it became known that Cheyfitz had been associated with the Communist movement.

The final outcome of the matter was that Johnston admitted that he did not know too much of Cheyfitz's background at the time he was hired, that it was chiefly upon the recommendation of others.

Concerning Freeman's attitude toward Cheyfitz, the former had openly expressed his opinion in Cheyfitz's presence that "leopards never change their spots."

Informant did not prophecy the outcome of the current meetings held by the producers beyond the fact that the industry would follow through and discharge other individuals who might be accused by the House Committee of being Communists, as were the so-called "unfriendly 10." This action would be taken in spite of the anticipated legal suits which would be instituted by those discharged.

Informant expressed a wish that the Government would clarify the legal position of Communists in this country so that the proper steps could be taken to get rid of them.

Ex-Judge Stephen S. Jackson, according to informant, formerly handling juvenile matters as a Judge in New York City, was hired several months ago by the Johnston Office and has been working as an assistant to Joseph I. Breen, head of the Censorship and Production Code of the Association. Breen, it was believed, due to ill health, was going to retire and at present is on an extended leave. Jackson, who was described as a high type individual, is new to the motion picture industry but is feeling his way cantiously and should make a valuable executive in this position. Informant further described Jackson as a man who was believed to be anti-Communistic and one to take a legalistic approach to all questions. His position will deal largely with the censorship and the moral code of motion pictures presented to the Association by its members and other producers within the industry who wish to make this Association services available.

In speaking of Cheyfitz, I.A.T.S.E., said, "I feel he is sincere. I am positive in my own mind that he is doing the right thing. I know he has helped in keeping Johnston straight."

This informant went on that Cheyfitz knows the labor picture and that he personally considers Cheyfitz to be strongly anti-Communistic. He continued that it is his intention to hire an investigator who will furnish Cheyfitz information concerning possible Communists in the motion picture industry. This will be along the lines mainly of actors, directors and

writers, and state said that "This would be an unofficial list. They (the producers) would then quietly attempt to weed out Communists as their options came up, with no publicity."

Informant is of the opinion that the producers will have to dosomething definite concerning Communists employed in the industry. Informant said, "I think they are going to do something; the box office is forcing them. That's one language they can understand; even Sam Goldwyn can understand it."

Cecil B. DeFille, Motion Picture Producer, attended a meeting of the Motion Picture Producers Association on December 5, 1947. This meeting was called for the purpose of acquainting the individual guilds with the action of the producers concerning Communism in motion pictures and what they intended to do about it. Also, the producers presented to the representatives of the guilds their thinking concerning the employment of Communists in the industry. This was the pipeline through which the local guilds would be brought up to date on the actual mechanics of the working arrangement to be entered into by the production end of the motion picture industry concerning Communism.

At this meetings, Walter Wanger took the floor and attacked the Thomas Committee (it will be recalled that Wanger is a member of the Producers Committee to enforce its demands regarding the expulsion of Communists). Wanger when making his speech referred to above was interrupted from the floor by Cecil B. DeMille, who stated he did not feel that this meeting was the proper place for an individual to attack the Congress of the United States. DeMille told Wanger publicly that if the latter felt that the Committee should be criticized he should go to Washington and make the complaints to Congress. Cecil B. DeMille continued that he personally felt that Mr. Thomas would be very glad to have the benefits of Wanger's observations, but that a meeting such as this was no place for an individual to castigate the Congress of the United States.

Informant said that Wanger made "one very good comment" as far as Communism was concerned, saying that it should be thrown out of the motion picture industry, but he also engaged in the debate with Dekille referred to above, so the informant does not know where Wanger actually stands concerning Communism.

Informant went on that after Dekille had taken issue with Wanger, as pointed out above, L. B. Hayer stood up and said, "For the first time in my life I am forced to disagree with my old friend, Cecil Dekille." Mayer then went on in the meeting saying, "If you could have seen how they

"treated me, Secil," speaking of the Un-American Countities. Enver went on to defend to some extent anger's criticism of the Un-American Countities and its methods of impossing. In any event, the informant said that George Stevens, who had a ediple of arising before the meeting, finally especially in maneuvering L. E. Liver like underly a statement concerning the reason belief the producers' action to eliminate Communicts from the Ladentry. Stevens asked, "are you taking this action for economic reasons of for netrictisms."

This remark of Mayer's caused consternation, and the Directors Guild, which had taken a positive stand the night before, felt that much of the mood which the Producers Committee could hope to do was automatically nullified by Mayer's statement.

The unions present at this meeting were: Goreen Lirectors Cuild, Screen Actors Cuild, and Goreen Ariters Guild. After recess was declared these organizations broke up into separate units to discuss the matter of cooperating with the producers and eliminating Communists. A certain member of the Actors Cuild passed a note to the informant on which he had written, "What now?".

Inditer inner took the floor immediately after Inverts statement referred to above, and said that economic and patriotic reasons were one and the same; that immerican motion bictures are the emissaries of the imerican may of life, and that if they are not good and the box office coes not reflect approved of the mictures they naturally will not be successful and will not be sent abroad. Thus, the American message would not be seen by the people whom it should reach.

Movever, in the opinion of the control of the control of the despert had been cone."

Both Eddie Fannix and Henry Cinsberg attempted to follow up langer's talk and take the stime out of what Enger had said, but, in the opinion of the information and other members of the Directors Build with alon be discursed the matter, mothing could ever be done to erase the impression L. 2. Mayor created.

The entire marche of this meeting was a desire on the part of the producers to be sure that the rulles would support their position in expelling Communists. In the course of the discussions, Joe Schenk made the remark from the floor, "I don't hate them like Decil Delille haten them, but I don't like Communists." Informant said that Delille imperiately got

to his feet and challenged Schenk's statement, saying that it was impossible not to adopt a positive stand; that it simply boiled down to whether or not a man was for america or against it, and that there is no middle ground.

As a result of this meeting it was agreed to form a Committee, each guild to be represented by two members who would report back to their own guild the joint actions taken by the group. In this manner each guild-would be kept informed at all times as to steps taken by the producers in controlling Communism and expelling its adherents.

In speaking of the meeting referred to above, wherein the producers met with representatives of their various guilds, furnished the following report which had been drawn up by an informant who attended the meeting:

"I was appalled at the lack of honest attempt to get rid of the Communists. Felt it opened everyone's eyes to the producers' attitude, so short sighted. Actors' group had been in the mood to take it on the chin if need be for a while until the Guild had been cleaned up—but with the producers' liberal stand, everything the right group on the Actors's Board had accomplished has been undone. There is a strong leftist group on the Actors' Board so the other side has full representation at every meeting, to keep them under control—they openly say they are out to create chaos and hinder everyone—They have no particular quarrel with the others on the Board—their job is to object and keep any action from being taken.

"Dore Shary has not turned over a new leave; he is in bad with the bankers and directors of RKO and is trying to pacify them and yet keep faith with his liberals—believe Shary would re-employ the men in a minute if he could do so. Pig relief on everyone's part when DeKille straightened out what McCarey wanted to say. Big lesson to learn from his method; Don't argue but listen and then get up and clearly make your stand. I felt the whole meeting last night would have dissolved into the producers' hands if DeMille hadn't been there.

"Hanger came out more in the open than usual last night. He is a bad one.

"Before DeMille arrived Wanger and the crowd were tearing at the Thomas Committee.

"I think Mayer as Chairman for the producers a very bad choice—no one to balance his actions. Can't the Johnston office put some better men on the committee. They had to do it in the Actors' Guild to overbalance leftists.

"Harry Cohn could not go last night and asked later how it went. He was "told that 'our hero, Er. De!fille' came in at the crucial moment. Cohn said, 'He always does, C. B. always crashes through when you need him.'

"A distinct feeling of the leftists feeling they were not as whipped as they thought they were the night before by both the Directors' and Actors' Guild."

on January 2, 1948, in speaking of the lack of action on the part of the Producers in doing anything about Communism said, "If they wanted to do something they could." He further stated that he felt no action would be taken until Eric Johnston got here on January 7, 1948. The purpose of Johnston's trip is to follow through on the action taken in New York when the Producers stated they would not employ Communists. Informant is of the opinion that the men formulating the policies have "No depths of sincerity" in their effort to really do something about Communists. Informant did say, however, that Warner Brothers "are attempting to do something in their flamboyant way" as far as getting rid of Communists is concerned, but he was personally discouraged because of the fact that John Cromwell, a director, had been signed to a contract at RKO.

Informant personally called Eric Johnston and told him of RKO's action in employing Cromwell, stating that he considered it a gross error and that it caused him to question the sincerity of the management at RKO. Johnston had not heard of this action and promised to look into it.

Informant is personally doubtful that any action will be taken unless it is forced on the industry by the un-American Affairs Committee. He said "much as I hate to see it, they must continue in this industry until they have turned up all of them." This will result in box-office pressure which will in turn force the heads of the studios to take definite action. Until that time, nothing will be done. Informant continued that Joe Schenck and Darryl Zanuck are not worried in the least about Communism in the industry. Informant reiterated on several occasions his sincere belief and hope that the Thomas Committee would continue its hearings and continue to keep the American public aroused even though this meant that the motion picture industry would be the "whipping boy" in the process of exposing Communism in the United States.

This informant continued that the major producers are requested by certain attorneys who meet regularly to discuss basic broad problems affecting the notion picture industry particularly those which have some legal aspect. RKC and Columbia are represented by Mendel Silberberg. Republic, KCM, Sam Goldwyn and Universal studios are all represented by the firm Loeb and Loeb, whose man Laurice Benjamin handles studios exclusively. Warner Brothers are represented by Herb Freston of the firm. Freston Files, while 20th Century-Fox is represented by Al Wright. Consequently Silberberg, Benjamin, Freston, and Wright act as a legal coordinating committee for the major producers. They meet regularly to handle the problems of the industry.

Executive, KGM, in discussing Silberberg states that the man wields a tremendous influence among the producers and further that Silberberg does not seem too concerned about Communism in the industry.

Informant went on that recently when the American Legion desired to award Americanization Nedals to the "willing" witnesses who went to Washington, Silberberg attempted to dissuade the Legion from making the awards.

the Lawyer's Committee and its influence on the producers themselves saying that the lack of a positive approach to Communism on Silverberg's part hampers the Informants efforts to get something definite done within the industry. He stated emphatically that Silberberg is not a Communist nor is he in sympathy with it but rather seems to feel that the problem should be left alone and not brought into the open with its attendant controversies.

continued saying that he personally is of the opinion that the actions of Silberberg are influenced somewhat because of the fact that the latter is Jewish. Informant said "you just can't get away from the Jewish question. In my opinion 90% of the Jewish people are not actively fighting Communism." He said that Barney Balaban, President of Paramount, is an outstanding exception to the above in that Balaban is actively and vigorously fighting Communism within the industry making no compliances or equivocations in any conferences held to deal with Communism.

Continuing, said that in his opinion "Gentlemen's Agreement" and "Crossfire," two current motion pictures dealing with the problem of anti-Senitism, "won't do well in the small towns." John Balaban who heads the Paramount circuit in Chicago, Illinois reported that 80% of the patrons - viewing these films in the Paramount theatres in Chicago are Jewish and Balaban said that they are (the pictures) "reacting unfavorably to the Jews."

One of the basic problems affecting the picture industry today is the British tax and in discussing it

two reasons for a desire on the part of the British Government to keep American films out of the English market. The first one is the fact that the country is on an austerity program at the present time and the government does not want to show American films with the luxurious standard of living generally portrayed therein to the British people at the present time. In the second place, Sir Staford Cripps, whom the informant characterized as "far to the left," wants to keep American films out of the British market for political reasons. This will enable the British film industry to make its own pictures inserting Communist propagands in these pictures.

Informant said that naturally the English-speaking film reaches the greatest audience and that the Communists within the British film industry are hopeful of substituting their productions with the attendant messages and propaganda over the American productions. To substantiate this line of reasoning, said that ECK had offered to leave the profits from its films in England, transferring its major production efforts to that country and paying the production costs out of blocked British funds while releasing finished films in the United States. This was turned down by the British government although it would naturally have resulted in large payrolls for production personnel among the British people themselves. This leads the informant to believe that the political factor is largely the cause of the ban on American films in Britain.

has reversed his position since his prior report in this case stating now that "the hearings in Washington must continue" if the motion picture industry is to rid itself of Communists. He is convinced at this point that no further positive action will be taken by the producers in combating Communism.

and that through his efforts the producers are attempting to form a committee made up of themselves and the talent and craft guilds which will function to handle problems affecting the industry other than labor. This committee is in the formative stage and will be a labor management group which will deal, among other things, with Communism in the industry. As an example of one problem this committee will discuss is the producers and suits in excess of three million dollars facing them brought by the discharged Communists. This is a small portion of the total sum which is over one hundred million dollars presently pending in suits against the producers. This informant is personally very discouraged about the lack of action taken by the Committee selected to combat Communism. He said, "Kayer won't do anything more, they seem to feel that now their job is done since the five have been discharged."

VIII. NEW YORK RAMIFICATIONS OF THE MOTION PICTURE INDUSTRY (October 2, 1947 to February 5, 1948)

Production and Finance

William Porris Agency, a large actors agency, states that the ownership of the studios is centered in New York. All studies of any major importance maintain New York offices where financing arrangements are handled. Also the distribution of the finished production is handled from New York City with branch offices maintained in larger cities throughout the country. In his opinion, the main influence that New York could have upon production, which is centered entirely in Hollywood, would be in giving decisions concerning large expenditures. For example, he pointed out that if MGM contemplated the erection of a set costing \$50,000 to {100,000.00, L. B. Mayer might contact New York officials of MGM to get their reaction to this single item. Otherwise, New York would not volunteer or inject itself into the actual production of a picture. New York might be consulted in the purchase of a play or book, the price of which would require consultation with the heads of the corporation, but generally speaking, other than these decisions affecting broad policies, the New York offices do not have any influence on the production of any picture. "normally, they go along with production."

On November 12, 1947

California, furnished the following information:

York City. All legal matters dealing with the financing of motion pictures by various Hollywood independent producers. Particular emphasis is placed on loan agreements between these independent producers and the above trust company by This being primarily his responsibility.

It was learned that among the case there were such well known independent producers as Hunt Stromberg, James Cagney, David Selznick, et al.

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dealings. A review of the scripts involved is a part of job, although his purpose for reviewing scripts is primarily legal, and the final approval is had by the New York Office of the In making the above statement took into consideration the indirect approaches and methods of influence utilized by Communist groups and front organizations. He felt that so far as his knowledge was concerned, Communist influence had not been felt in the financial end of the motion picture productions handled by the could not state definitely whether or not influence and stage plays in the New York area or not. It was his oir-mand opinion that they did not. Informant has agreed to be more alert in the future and will advise this office of anything which comes to his attention which might have a bearing on the subject matter heretofore discussed.

November 7, 1947 and November 8, 1947 advised as follows:

American Activities Committee hearing in Washington, D. C. concerning Communist infiltration in certain motion pictures. He also related he had furnished information to the California State Committee on Un-American Activities headed by Senator Jack Tenney. Said that he had recently been fired by for what he believed was not conforming to the Communist Party line. He said that the reason given him for being fired by publisher of was not in so many words that he was not following the line, but the letter terminating his employment made it very plain that works might again be acceptable if he changed his writing tactics.

upon

One of the articles published by which apparently was not approved by the publisher was entitled which dealt with Communist influence in several motion pictures.

recently did an article on Cecil B. Delille, well known motion picture producer, which was published in this most recent article submitted to the dealt with a review of Charlie Chaplin's current picture "Monsieur Verdoux", but it was rejected. The was critical of Chaplin and his Communistic leanings in this review and he believes the submission of this material to the hastened termination of his contract with them, as he was fired shortly afterwards and approximately a week before he testified in Washington, D. C. before the House Committee.

influence to the length of the control of the contr

formation that the publishers of the Communist Party cause. This evidence was in the form of a letter sent to him by the editor of the release of the old picture "The Birth of a Dation," produced by D. T. Briffith, which dealt with the rise of the Mu Mux Men in the South following the merican Bivil War. It was mentioned in this letter that the request for criticism of this misture was come direct from the aditor of the Laily Torker in New York Bity.

Concerning Communist influence in the financing and arrobusing of motion michanes, the folt that there had been no direct atbroach by the Communists themselves on their fronts into the field of financing. pictures. He did feel, however, that the Approach, although haddrest, and been very effective in the fillman or er: During the most fifteen we may the Jorganists lead the pround northing the theatmin I and literary fields this and pertrict trops of Johanniae very normar: tott in, Pair tour and tare a pigue, now and to a more of the parties of the control of the parties of which were reserted frequently in a humorous and very entertaining anomor. Those nevels and aleus were then wroduced on droadenv, in most instances by individuals, some of them were no doubt favorable to the Journalst cause. after there olige became successful, and in many instructs they did, the motion micture or meaning surphased them and subsequently produced them. Premuntly the motion micture productions of these oligs were dimensed by the large financial institutes of Lew York City and Los Lareles. Thus, these empiralistic inchitator saturally indirectly financed productions which were designed, in part at least, to further the Jemuniat couse.

Adrian Scott, et al., there were a number of motion victure producers like though circumspect in their advocation of Jorganism, would give them aid and confort, and produced pictures which, in his opinion, contained an indirect Jorganist message or attempted to belittle the present form of government in this country. He mentioned specifically as one plea of this type of producer very field and Mincent Cherman on the Marmer Bros. lot, although he knew of no dea Mark charactions which the motion micture industry had in this latter respect.

Talent

identified in the previous section, seid that the real tie-in between New York and Hollywood was very exident in the field of talent. For the purposes of discussion, and adentified talent included actors, actresses, script writers, directors, readers, and agencies dealing with same. The New York City field in all of the above, according to Informent, was completely sewed up and controlled by Communistic groups and had been for a number of years. The set-up starts with the Communistic writer who publishes either a novel or writes a script for a play. The readers, who have been infiltrated by Communists, make recommendations of plays or scripts, which are always favorable to their cause, which in turn are produced.

The Communists have controlled the young actors, actresses and directors in New York for a number of years by controlling the talent schools which appears up during the WPA days and, ironically, were financed by taxpayers money. These plays, as mentioned before, become successful and are reproduced in Hollywood as pictures.

The actors, actresses, and directors, after they have been groomed in the local theatrical field where they are possibly subjected to and bombarded with Jommunism, are then moved through the various talent agencies, also Jommunist infiltrated, to the Hollywood scene where they further carry on for the cause of Johnnunism at every opportunity, particularly furnishing financial aid through the various front organizations.

It was pointed out by the that a very large percentage of the young players, writers, and directors have reducted from this New York "set-up" and are either Communists for all practical purcoses or actually are card-carrying members. Proof of the latter, said, was lacking so far as personal knowledge was concerned.

Enecific exhaples of grountes of the New York school were Larry Parks, actor, and Dam Lannageter, Lincotor and actor.

Approximately a year ago the Communist group in New York decided that a Northead should be a closed shop for Communism and sent two individuals to Lose Angeles for the oursose of sking it a closed shop. Persons selected to carry out this phase were Nosa Mart and Labert Cherwood. These individuals were believed to have both kent out of the Communist Party but were probably selected for this purpose because of that very reason, therefore, lending an air of respectability to their endeavor. Locat the time Mart and Cherwood arrived, certain Congressional and local impairies were being above regarding

Communist infiltration is notion pictures which resulted in their sudies withdrawal flow the section and postponement of this proposed phase of their activity. The was unable to supply details of their plan but said in general it was to be patterned after the system used in New Burk by the Communists and to a more or less minor degree in Hollywood.

It should be noted that the Daily Variety issue of November 12, 1947, under a New York dateline of November 11, 1947, disclosed that Moss-Hart had recently been elected as President of the Dramatist Guild.

The talent agencies were definitely being used as a link in this Communist conspiracy. The Baid that William Morris, Jr., Head of the William Morris Agency in New York, was a "cocktail pink" and hired individuals who were either Communists or furthered their cause. A person specifically mentioned was John Weber, assigned to the Beverly Hills Office of the William Morris Agency, who was sent out to Hollywood for the specific purpose of channeling talent into the motion picture fields who were either Communists or favorable to their cause. Weber's true name was believed to be Isador Weinstein.

believes that all of the large agencies dealing in talent in New York City and Hollywood have been so infiltrated that it appears much easier for a person with Communistic leanings to obtain contracts within the theatrical or motion picture industry than a person of non-Communistic leaning. The was unable to furnish the names of specific individuals but felt that a little inquiry would establish his belief as fact.

The reviewing and critic field has not been overlooked by the Communists. It is very important that plays and pictures showing the Communist cause receive favorable comments. Critics of Communism have not lasted very long. The gave as a concrete example, himself.

eritic who has given various plays and pictures which the felt had been influenced by Communists, a good "send off." Hoffman was described as a member of the Progressive Citizens of America and was undoubtedly well known in the New York area. Hoffman writes a column which is published in the Hollywood reporter entitled "The Tales of Hoffman." In this column, Communists, Communist-influenced plays, pictures and artists, both actors and musicians, are frequently plugged. Hoffman allegedly showed his true colors recently when he upheld the Communist attack on the House Wh-American Activities Committee hearing in Washington, D. C.

Regarding screen magazines or ro-called fan magazines, that there was not too much evidence of Communit influence; that there magazines call largely with the variable parametrists and biographies of variable artists in the motion picture industry, and among writers these imposines are classified "pulpe as silves. According to Informat, Pictorial Regarding occasionally mas an editorial which scandings touches on, and is five-shie to Communism. Communists have, however, made a more definite attend to influence the readers of the so-called "Slicks" Lagraines such as Saturday Evening Fost, Bollier's, Ladies' Home Journal, Esquire, etc.

In Ciscussing the recruiting of new talent in the motion picture industry, pointed out that "s thiented person can come to Holly-wood more easily from Hew York then from Los Angeles. Talent in Hellywood is held chesply and lightly." He went on to say that the Group Theatre in New York is a recruiting ground for talent and said that Harold Chur an and John Garfield both originated from this source.

In discussing the purchase of plays and stories for possible production, said that large agencies such as his cover the field as far as is numericy possible of all new magazine stories, books, and plays which with land them gives to motion picture ampduction. He said that in his opinion some of the things Hifford odets has done "bould fall fit on its face" if anyone attempted to while it into a picture because it has no convercial value. The box office regulates must is purchased for production and any material which is tainted too strongly with propagands mould not be made into a picture in spite of any success it might have had on the New York stage.

the INTE, is of the ominion that thousenes at very patented meanle never rose to stardom or prominence in motion pictures because they didn't have the proper wist point, -- sne-king of locationst symmethies. In his opinion the process by which roung actors and actresses are indoctrinated in Hem York with Communism would be extremely interesting. He went on to say that young talented persons in the New York area are influenced by-such persons as Frederic Large, who prefere, a to spend his time on the stage in New York rother then in Lailywood in motion pictures. A person like Errch carries a great deal of influence and weight, . 95 the crograms and philosophies persons such as he expound cannot help but That characterized as influence young minds, according to "those theatre movements in her lork which have big names" are able to influence young telent and many of them are indoctrinated there. As as example of this type of person he pointed out Jame Melly, Creenry Peck, John Carfield, and rent on to say that in his ominion LaCilve is an Howard DeSilva.

organiser for the Communist Party. In his opinion the atmosphere of a picture or play is set by the star and thus young people who desire to get ahead and who are easily influenced, become sympathetic to the thinking of the person they admire and respects.

Along these lines it is observed in the recent hearing held in Washington, D. C. that "none of the younger actors or actresses are fighting Communism. Those who were, with the exception of Ronald Reagan, are people who ten years from now will not be in pictures." He said that while this does not mean that all or even a majority of the younger talent in Hollywood is in sympathy with Communism, nevertheless the control exerted by Communists and fellow travelers is so intense that these people do not dare to take a stand for fear it will hurt their career, whereas other like Robert Montgomery and Robert Taylor are so well established that their careers cannot be injured or hampered by others.

expressed himself as extremely concerned and worried over this fact and went on to say that from sources of his own, which he deems reliable, he has ascertained that Gene Kelly is a member of the Party and has a card. Kelly is an example of a young actor who is on his way up. MGM is raising him to stardom and has at least one unreleased major picture featuring Kelly in its inventory.

Continuing, said that those people in New York who are active in the theater movement and are Communists "have the ability to make stars. They start an organized movement to get behind their own people." Another contributing factor called the "racial angle". He said that a considerable amount of influential persons are of Jewish extraction and they will occasionally promote a person of the same race, thus facilitating that individuals rights in the theater and subsequently in Hollywood.

As an example of a young actor who has been through the New York-to-Hollywood process, pointed to the career of Huma Cronyn who came from New York and is now active in the Actors Laboratory. This organization, which considers to be Communist dominated, trains young persons for the motion picture industry in Hollywood.

summarised his view point by saying, "You will have to stop the indoctrination of young actors and writers—they are show business."

who presently resides in Hollywood, was a member of the Young Communist League in New York and a young stage actress there. She said that her experience in New York began in the year 1936 through 1942. As a young

convers she aligned herself with the Reighborhood Playhouse and the New Theatre League. Each dramatic school in Lew Tork had a call of the Toung Communist League which opposited through the previous Lingue Arches Tracism. The recallest that Year Liebman was a paid party organiser and the res since adopted the name First Mann.

traced her own experiences saying that is the summer of 1935 she not a job in Iream Ennsions, which was a theater group operating what is spoken of in the New York eres as the "Borstch Birouit". The i group operated out of a sort of summer camp and a person named Hartin Sloan led a movement among the actors and actresses to go on strike so that the waiters employed at the same could be unionized. The came management took the position that if the waiters could be unionized they would hire remier union weiters, thus throwing these college boys, who were employed only for the summer, out of a job. All the young actors and actresses in the group became intensely emotional over this proposed discharge of these boys. Secret meetings were held at a cabin in the woods with a sentry costed outside thus an ealing to the dramatic sense of the young actors and actresses and serving in this manner to indestrinate many of them with Communistic doctrines. Through Sloan she got into the Heighborhood Flaghouse on a scholarship which was armaned by Morris Jarnovsky. From there she went to the Incur Theatre. It was here she not John Carfield alias Jules Jarfield. Thile at the Illushouse she became a morner of the Tours Communist Learne. She recalled that on one instance members of the Flayhouse decided to march in a May Day Farade in New York and it set off an intense dispute, which finally resulted in a splinter faction seizing the banner of the group and marching in the parade. It subsequently developed that Eddie C'Erien led a would which tore the banner down. All this was pointed out by the Informant as a method in which the dramatic sense of the young neople was played upon and how they become in sympathy with the Communist sims.

In specking of the John Carfield, Informent said that she had known Roberts Carfield intimately for years and, in her opinion, the Carfield wis the nomer believe John," so for as Johnship is concerned.

In various meetings held for the young meanle it was her observition that the rives of the actors attended but their makings seldom rid.

Lartin bloam was a blose friend of the Barfields who ment income and finally killed bimself because of Bormunist influence. Informat recalled that Sloam was a talented pureteer and was going to Bussia to ancear there. He

had his passport and necessary clearances when, on the point of leaving, a ruling came from Russia saying he would not be permitted to leave. This was due to the fact that some of his puppets portrayed Bill Robinson, a negro, and Sloan was accused of chauvinism. Because of this he went insans and later killed himself, presumably because of the fact that he could have committed such an offense.

The young actors held meetings twice a week, one, having to do with dialectics and planning, and one for rehearsals.

All the Young Communist League members were impressed with the fact that they must be perfect in their lines, since a Communist must be looked up to and thus they were rigidly rehearsed and given excellent schooling in the matter of dramatics.

Along these lines, Informant pointed out that Howard DaSilva, referred to above, visited the Pine Brook, Connecticut summer camp of the Group Theatre, and at that time DaSilva was a paid organizer in the New Theatre League in Chicago. In the Informant's opinion, one reason why people in the theater become Communists and fellow travelers is due to the fact that Russia has such people on the state payroll offering them security. This appeals strongly to people in the acting profession and consequently the party organization, as far as the theater is concerned, parallels the Russian set-up. Many of the young people are opportunitsts and they follow the lead as it is set down by people they respect and admire and hope to use in furthering their careers.

Following the Russian pattern the New Theatre League was formed to establish theatre units in every major city in the United States. This is patterned on the National Theatre as it exists in Russia, and Howard DaSilva represented the Chicago effort along these lines.

In the Informant's time, many young people joined the American Peace Mobilization in order to keep out of war. The draft was coming up and many actors were terrified of the prospects of having to serve in the armed forces.

Informant recalled that Art Smith was "political mentor" of the group and when any of them had any questions or any doubts arose in their minds they were told to "talk if over with Art Smith". Smith explained all their questions and indoctrinated them with Communism.

There was a group called the Theatre Collectives which was established for young fellow travellers and they graduated into the Theatre of Action, which was for Communist Party members only. An intensive screening process took place before a person was inducted into the Theatre of Action. They

were told that once they made the grade they would have financial security and the Farty would give them support.

The Actors Laboratory in Hollywood has many members on its staff from the Heighborhood Playhouse in New York. Informant considers it vicious that the Actors Laboratory has qualified itself with the Veterans Administration and is securing funds from GIs while they attend this school and become indoctrinated with Communism. Which of the New York theatre groups are so qualified, the Informant did not know.

Informant continually pointed out that the young people are opportunists and many found their way from the Theatre Collectives into the Theatre of Action, thus becoming Communist Party members while endeavoring to further their own careers.

Informant's teacher at the Neighborhood Playhouse was Mary Torscia, who introduced the Informant to Liebmann, mentioned above. Informant recalled that another group, the Theatre Union, was closely associated with the efforts to recruit the Abraham Lincoln Brigade and the union existed mainly to provide dramatic skits for Madison Square Garden rallys. Another school of the same type was the New Theatre League school which existed mainly to send actors out to put on skits before union groups. Two products of this school are Constance Dowling and Elia Mazan aka Gadge Kazan. Another product of this school was Shephard Traube who is now employed at RKO Studios in Hollywood. He is a writer and a producer and did "Angel Street." Informant did not know the identity of the actual persons who, in New York and Hollywood, developed, promoted, and raised to stardom those persons who, as youngsters, were taken through the various steps finally becoming full-fledged Communists. She gave as an example, Joe Pevney who was a director in the New Theatre League School and is now prominent in motion pictures as an actor.

Informant recalled that Richard (Nick) Conte was a waiter in one of their summer camps who later became an actor. His mentor was Sanford Meisner who induced Pevney to cast Conte in a part in a New York production.

finally becoming prominent through the latters efforts and is now in Hollywood receiving prominent parts in pictures.

Informant said that the recent statement of Frances Farmer's mother to the Press to the effect that Frances Farmer was morally ruined by Communists is true. Informant stated she knew Frances and her husband Leif Erickson intimately and they were "clean American kids when they came to New York," and Frances' moral decline was directly attributable to the influence of Communists in control of the theatre projects in New York.

In speaking of morals, Informant was emphatic in saying that a Communist must lead a moral life as far as homo-sexuality is concerned and that no trace of homo-sexuality should exist or a person would not be taken into the Party.

Sanford Meisner, mentioned above, was extremely disappointed because he could not get into the Party, and it was for this reason that he was refused.

The example of Hume Cronyn was cited. He is of a very wealthy New England family and in his effort to get to the top in New York and in Hollywood he associated with Communists and while the Informant is not of the opinion that he is a party member, he has had to be active with these persons and is now one of the most prominent persons in the Actors Laboratory in Hollywood.

Persons from New York who are active in bringing these young persons into the Hollywood scene are Robert Rossen, Dore Schary and Mike Blankfort. The first is a writer and director; the second is the head of RKO Studios; and Blankfort is a writer.

Informant listed the following persons as those who have been through the mill in New York and are now active in Hollywood: Francis Cheney (wife of Ring Lardner, Jr.); Janet Deutchman; Devoe Seron; Robert Rossen; Morris Carnovsky (active in the Theatre Arts Committee, which is a Communist front); Mary Tarcai; Roman Bohen; Art Smith; Howard DaSilva; Harold Clerman (Brought out, from New York under contract to Columbia Studios as a "producer learning the business"); Mike Gordon; Vincent Sherman; Paul Douglas; Betty Garrett (went through the same summer camps with Informant; wife of Larry Parks.); Sam Levine; David Pressman; Norman Corwin; Gene Kelly; Betsy Blair.

Informant is of the opinion that much valuable information could be gained by analyzing the political maneuvering in New York at the time the Actors Equity passed a resolution effecting Junior Equity as a result of which the latter organization was dissolved. Informant stated the purpose behind the formation of Junior Equity was to indoctrinate young theatrical people with communist ideology so that when these people later entered Senior Equity, upon furthering their careers, the Party organization would have reliable people within the Equity organization and could conceivably gain control of it.

Informant went on to say that many of these persons are sending their children to the Progressive School in Hollywood. She continued "that all of the Communists have their children going to this school."

Informant's former husband, is now married to who is a successful writer at WM Studios and a member of the Communist Party. Through her influence, the bas secured a contract at WM as a writer.

One of the individuals in New York who sponsors and trains young Communists is Helen Tamiris whom Informant described as mone of the foremost choregraphers of Broadway and a Communist Party member.

Labor

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are made in New York" and he went so far as to say that in his opinion the industry "doesn't average one picture a year in New York." Some location shots and background material is obtained there but from a standpoint of possible infiltration of motion picture labor in New York, Informant considers it negligible. He did point out, however, that the motion picture projectionist local does have some Communists in its membership but they are not in control. The reason why the Communists will never dominate the projectionists throughout the country is due to the fact that the balance of power is in the smaller groups made up of individuals living throughout the United States; secondly, the turnover is small and the Communists "Can't get their men in."

The strike presently under way in Hollywood on the part of the conference of studio unions is the culmination of a direct Communist campaign to get control of the industry in Hollywood via the labor route. The Informant said that had the CSU been able to accomplish its aims by taking over the film technicians it would have controlled the industry indirectly through this one union, since no pictures can be made or negatives developed without the work of this local.

He pointed out that the Rickenbacker picture was declared by the CSU to be undesirable because Rickenbacker was "unfriendly to labor" and the CSU passed a resolution that none of its members would work on the production of this picture. However, after Eddie Rickenbacker visited Russia and came back to this county with laudatory remarks concerning the Russian soldier the ban was withdrawn and CSU members completed the work on the picture. This is an example of how labor could control the production of a picture if Communists had the power in the local unions. Their leaders would simply declare a certain picture which they did not like as "unfriendly to labor", thus exercising an indirect but nevertheless thorough censorship on what could be produced in Hollywood.

Publications

is of the opinion that certain critics in New York are Communists and through their efforts certain plays are built up to where

their purchase by Hollywood studios becomes possible.

war the Communists dominated literary, stage and motion picture reputations" through the efforts of certain New York critics who are Communists or fellow travelers. In his opinion, Howard Barnes of the New York Tribune, and James Ages who reviews pictures for the Nation Magazine and formerly for Time Magazine, are Communists. A young actor or writer had to be acceptable to Communist-dominated groups among critic circles in order to get favorable press notices. A writer, on the way up, must have favorable notices and since more money is to be made in Hollywood than in New York in the writing game, the Informant used this as an example to show how a young writer must please certain critics in order to build himself a reputation.

was speaking of New York before the war because of his personal experiences there at that time, but he added in summarizing it that "a writer in New York has to be accepted by the Communists. They get control of a literary clique and use sarcasm and the smear method in reviewing certain writers. In order to acquire a literary background in New York a person must have a political philosphy which is acceptable to these Communist—dominated groups of critics."

The possibility that certain screen or fan magazines might be a means of Communist influence on the motion picture industry was given consideration.

an independent publicist in Hollywood, stated that most of the prominent motion picture fan magazines are published in New York. She listed them as follows:

Modern Screen (published by Dell Publications)

Silver Screen(
Screenland (published by Paul Hunter Publications)

Movies (
Movie Stars Parade(Published by Ideal Publications.)
Movie Life (

Motion Pictures (Published by Fawcett Publications)

Screen Guide (Published by Annenberg Publications)
Photoplay (Published by McFadden Publications)

The Informant is of the opinion that there is little Communist propaganda in the fan magazine field. Most of the publications contain personality stories having to do with the lives of motion picture people. The publications very seldom knock a picture or say anything derogatory about Hollywood because they want the Studio advertising, which naturally would not be placed in the publications if they made unfavorable comments.

The preceding data outlined above under the caption New York Ramifications of the Motion Picture Industry have been outlined from information available which was obtained from confidential sources in the motion picture industry in Hollywood. These ramifications have been referred to the New York Office with instructions to fully develop information concerning the Communist activities in this field.

Professional Progressive Theatre

On October 30, 1947, a memorandum on a Professional Progressive Theatre was obtained from the trashing of a building which houses the National Headquarters of the Communist Farty and other Communist-controlled organizations. The contents of this memorandum are being sat out as follows.

"An essential part of the drive toward fascism in this country is the well organized attack on all progressive ideas in the field of culture. Specifically in the theatre, producers, prominent actors and even prospective backers are being warned against plays with basic democratic themes. Reaction is alert to every means of keeping the middle class confused and divided. The assault is moving swiftly and can no longer be relagated to a minor problem of the theatre workers alone. A counter-offensive must be launched without delay or the entire Broadway theatre will become an anti-democratic, anti-working class weapon in the hands of the Catholic hierarchy, the reactionary Justice Department, the Un-American Activities Committee and all the organized forces of monopoly capitalism.

"The difficulties for such an offensive are obvious but it would be a grave error to underestimate our great potential strength. The Success of the few progressive plays which have been produced on Broadway recently indicates a great potential audience seeking ideological clarification and emotional stimulation against the threats to freedom and peace. There is good, healthy protest in this audience. It needs more plays immediately and it needs organization.

"We propose as a beginning move in this direction the creation of a professional, progressive theatre along the following lines:

- "1. A simple unit operated by a production staff having the usual functions of a Broadway production organization: A producer, an assistant with special aptitude in play reading, a business manager with qualifications in financing, and an audience organizer with union and organizational experience. Additions would be engaged as the need arises with each production. This staff is selected by a theatre committee of the cultural commission after consideration of the best technically and politically developed people available. They will be directly under the jurisdiction of the cultural commission.
- "2. The plays selected by the staff will be passed upon by the Theatre committee for their political content. It will be the joint problem of the staff and the Committee to find progressive plays with ideas and treatment which appeal to broad middle class as well as working class audiences, but always to keep the compromises.
- 73. The name of the theatre would indicate that it is a theatre of democratic ideas projected toward the broadest, possible audience.
- The productions would compete in quality with those of good Eroadway producers. The actors and other personnel engaged would be tested professionals who are best fitted to carry the message of the plays.
- *5. Each play would be financed separately and with particular emphasis on prospective investors who see the production as a good risk rather than as a direct political contribution. The play and the production plan must be able to stand this test within reasonable limits.
- M6. The development of a sustaining audience organization is the key to the political objective and financial strength of this plan. The audience organizer would initiate a drive for this sustaining audience on the basis of ticket sales for the first play together with notice for a second play for a follow up. The objective would be to build up this audience from unions, organizations and individuals. With the production of the first play, the effort should be made to give the sustaining audience and organization within itself. As members they will have certain additional contact with the producer, not had by regular box office patrons. Special services would include bulletins, lectures, discussion groups and other means of

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"increasing their conscious support of this type of theatre.

"The sustaining audience will help to meet the inevitable challange to progressive plays. We must assume that prospective investors will now be under fire of reaction and we will need the selling point of assuring them of a guaranteed advance sale. The sustaining audience will also be a protection against attacks after the opening and will be a means of educating these theatre goers in the struggle of freedom of expression.

"Other Eroadway producers, who have the courage to do an occasional progressive play will receive the benefit of this organized audience in the development of a new block of theatre goers and as allies in case of attack on one of their productions. In the forums and on mailing material, the subject of other productions can be included in such a way as to do great general service to worthy producers.

"7. The permanent staff of the theatre will receive the producers share of profits, less a pre-arranged percentage from each production which will be invested in the constant enlargement of the sustaining audience and in increasing the educational services which will aid the city middle class and working class audience to understand the reason for the attack upon culture.

"This plan for a Broadway theatre is submitted as an outline upon which our experienced theatre workers can build a detailed structure. The plan obviously has a different function from the usual approach of employing our unemployed professionals. It is an attempt to be simple and practical in the hope that our cultural workers can quickly get out of the talking and 'raising questions' stage. We must move into the action stage even with imperfect plans or the doors to open offensive work will be closed to us. Even is a professional progressive theatre on Broadway is eventually crushed reaction will pay a price for that victory in the revelation which such an act would make on the public mind."

Broadway Production "Call Me Kister"

On November 14, 1947, Mr. Paul P. Rao, Assistant United States Attorney General, Customs Division, Department of Justice, informed Mr. Edward Schiedt, Special Agent in Charge of the New York Office, that in the Current Broadway production "Call me Mister", had informed him that he and the same show, were being forced to attend Community sections.

New York Office by 17. But the being it is related to the related to the was a war veteran who has been with the storemental and since its opening twenty months a section by sarious sembers of the cast and management to sign petitions and attend meetings of liberal groups such as the frogressive Citisens of America and the American Labor Party.

Nost of the members of the cast and management were indicated to be liberals with the most veciferous being Allen Fanson, (actor), Paula Furnell (singer), George Inving (actor), Maria Karnilova (ballarina), Allerina (singer-negro), Een Branz (stage menager) and Dave Mentor (Assistant Stage Fanager). This group attempted to get their votes against the Frank Fay Anti-Communist state in the recent actor's Fourty elections and have also circulated petitions in favor of F. A. (Froportional Depresentation) and denouncing the House Committee on Un-American activities in its probe of Hollywood.

Allen Hanson was characterized as the moret of the instigators and continually was making backstage speeches extolling the legro and institist interest in the marking class. Fould Furnell in the spring of this wear offered the cast free meals if they would march in the lay lay larade and menerally talks about current events from the liberal-leftist viewpoint.

Ilone of the someontioned group are known by the be members of the longunist arty nor did he have any knowledge concerning any longunist. Party meetings or activities. He pointed out that both he and the known to the rest of the cast to be aforementioned group who prod them about points reactionary, anti-negro and pro-Frank Pay.

stated the "forementioned activities of the cast
have been many on since the show opened and has caused the entire cast, no
matter what their personal views have be, to be labled as "Leds". He indicated
that

The ectivities of the cast recently she told while they were discussing
the ectivities of the cast recently she told while to report it to her uncle.

The ham University in the morning and dances in the show "Coll as lister" in the evening was assigned to aspect in pictures for Thentieth Century Tox commencing in January, 1943. The article stated that he would continue his education at Ulia.

Lin Root, also known as Mrs. Lin Root, Mrs. Jacob Fine and Lillian Segal

On December 22, 1947,

York City, telephonically communicated with the New York Office at which times she stated that she was a friend of Nancy Carroll, a well known stage and screen actress. She advised that Miss Carroll's suspicions had been aroused concerning a house guest, namely one Lin Root, and it was Miss Carroll's belief that Lin Root was engaged in Communist activities. Arrangements were made through

to interview

intimate friend and house guest of Nancy Carroll who was in a position to

provide complete information concerning Lin Root's activities.

On January 2, 19hô, was interviewed in the presence of the part which time she related that in the Spring of 19h7, Miss Carroll, while in Boston, renewed a casual acquaintance with the aforementioned Lin Root which had previously existed while Miss Carroll was in Hollywood and while Lin Root was employed in Hollywood as a motion picture writer for Paramount studies. A short time thereafter Lin Root, who, according to is also known as Mrs. Lin Root, Mrs. Jacob Fine, and noe Lillian Segal, came to New York and took up residence as a house guest with Mancy Carroll at 16l Mast 62nd Street, New York City. At this time it should be explained that also resides at the aforementioned address in a room adjoining that of him Root.

As to background related that Mrs. Root is a writer, a contributor to "Science Monthly", "Living Magazine", and the woman's magazine "Mademoiselle". also related that Lin Root has in the past resided with the well-known writer, Dorothy Parker, and June Walker, a well-known Broadway actress. stated that Lin Root was originally married to one Wells Root, from whom she was divorced, and subsequently married Dr. Jucob Fine of Boston, Massachusetts. She has divorced Dr. Fine and is presently unmarried. related that in October 1947 her suspicions and those of diss Carroll were aroused by Mrs. Root's constant association and receipt of telephone calls from persons believed to be associated with the Communist clique in the motion picture and stage industries. She related that among these were Kay Swan and Hagar Wild, film writers, as well as John Howard Lawson, who was then prominent in the un-American hearings at Washington, D. C., and motion picture actor Larry Parks.

related an incident wherein on Friday, October 17, 1947, Mrs. Root stated to the other occupants of the Carroll household that she was leaving for a weekend in the country. On the morning of Saturday, October 18th, rose at an early hour and found Mrs. Root seated in the living room with her luggage about her. Mrs. Root stated that she had just returned from the country and offered no explanation for her sudden return, but

related that she distinctly noticed Washington, D. C., baggage checks on Lirs. Root's luggage, which checks were not present at the time of her departure. It will be noted that at this period the Un-American Activities Committee was conducting its Washington hearings. Later that day in the absence of Mrs. observed Mrs. Root's diary and, in thumbing through it, noticed numerous comments as to the hearings conducted by the Un-American Activities Committee, which comments indicated that Mrs. Root was in complete sympathy with the mineteen unfriendly witnesses. Subsequently that day received several telephone calls for Mrs. Root in the latter's absence, to believe that Mrs. Root was preparing speeches for larry Parks and other unknown individuals connected with the Un-American Activities hearings and that these speeches were to be recorded by a Dr. Cole (ph.), who is believed to be located in the Hollywood Building in New York City. She also received calls from Bob Rossen, the previously-mentioned John Howard Lawson, a Dr. Gordon, and motion picture director Frank Tuttle. Indicated that mail was received at the aforementioned residence by millian Segal Root from the Manufacturers Trust Company.

escribed Mrs. Root as follows:

Race: White 45 to 50 yrs. Age: 5151 Height: 135 lbs. Weight: Build: Medium Complaxion: Dark Black (dyed) Hair: Features: Large Marital Status: Divorced Children:

Jonathan Root, aged 14, a student at Cherry Lawn School, Connecticut

On January 5, 1948, telephonically advised the New York Office that he had ascertained other friends and contacts of Lin Root are as follows:

Rach Holt, who is believed to be Rackham Holt, the biographer of George Washington Carver, and who the New York files indicate was a member of the Independent Citizens Committee of Arts, Sciences and Professions and has received favorable publicity in the "Daily Worker".

Mary Hammond, who is believed to be the editor of "Mademoiselle" magazine, and who resides at 157 East 62nd Street; New York City. There are numerous references to a Mary Hammond in the New York Office, none of whom can be identified as being identical with the aforementioned Mary Hammond.

Donald Bevin, whom the describes as Lin Root's present boyfriend, but concerning whom no further information is available.

Miss Selma Robinson, who is indicated by the New York files to be identical with the Selma Robinson who was a contact of Jessica Smith, and who has been active in the "Committee for a Democratic Far Eastern Policy". These references also indicate that Selma Robinson in 1941 was a member of the League of American Writers.

According to information available in the New York Office a Mrs. Lin Root was a member of the Women's Division of the Midtown Manhattan Committee of the Council for Citizens Action, which committee was believed to be strongly infiltrated by Communist Party members and fellow travelers.

There is also information available indicating that one Wells Root believed possibly to be Mrs. Lin Root's former husband was in 1941 a member of the League of American Writers.

NET YORK RAFIFICATIONS OF THE NOTION PICTURE INDUSTRY (February 6, 1948 to September 15, 1948)

Actors Equity Association

This Association is a branch of the Associated Actors and Artistes of America, and is an affiliate of the American Federation of Labor. In connection with the activities of this organization, an actor and source of information for the New York Office of this bureau, on June 3, 1947 furnished the following information. The governing body of actors is the Council of Actors Equity, composed of 50 members, 10 of whom are elected each year for five year terms. Stated that there are two separate factions within the Equity: the regular or right wing faction; and the independent or left wing faction, with the latter being in the minority.

The left wing faction, which the informant characterized as the "pro-Communist" group, is well organized and has been striving to gain control of the Association. This left wing faction is headed by Sam Jaffe and Margaret Webster, members of the Council of Actors Equity. The other left wing leaders who are also members of the Council are: Philip Bourneuf; Ilka Chase; Lady Christians; Jose Ferrer; Alan Hewitt; Philip Loeb; and Aline MacMahon. The left wing adherents among the general membership are: David Brooks; Lee J. Coob; John Garfield; Uta Hagen; Gene Kelly; Canada Lee; Paul Robeson; Sylvia Sidney; Orson Welles; Margo; Sono Osato; and Clifford Odets.

The right wing faction, which the informant characterized as the "anti-Communist" group is headed by Council members Frank Fay, Bert Lytell, Sidney Blackmer, and Walter Greaza.

At the annual meeting of the Association on June 2, 1947, the right wing faction endorsed ten candidates for the Council who were nominated by the Association's Nominating Committee, while the left wing faction endorsed an independent slate of eight candidates. Then the election results were tabulated, three individuals backed by the independent ticket were elected, while the regular ticket elected seven members of the Council.

The New York "Journal American" of June 4, 1947, in an article by Howard Rushmore, characterized the election as one of the most decisive defeats of the "Left wing" faction of the Association. The article pointed out that Blackmer led the fight against the independent slate, and quoted him as stating that, "Members of our Council must be hard workers; now is the time

to stop the efforts of a minority group to take over our union."

Informant also reported that the "pro-Communist" group was attempting to liberalize the rules governing the voting rights of junior members and also trying to have new junior members admitted, and indicated that this young group is under the control and influence of Sam Jaffe who acts as organizer for the group.

Formation of Group to Combat National and State Loyalty Investigations

The New York "Herald Tribune" of February 25, 1948 carried a news item regarding a new organization of actors, dramatists, writers and others associated with the arts, to combat national and state loyalty investigations and other alleged censorship and suppression of artistic freedom, had been formed the previous day at a meeting of 200 persons at the Savoy-Plaza. The item stated that among those participating in the session had been John Garfield, Edna Ferber, Loss Hart, Christopher LaFarge, and Alan Corelli.

The article stated that the immediate targets of this group would be the House Committee on Un-American Activities, and the Tenney Committee in California. The group also voted to hold a meeting in Madison Square Garden within the next three weeks, and laid plans to bring into membership such organizations as: Actors Equity; Screen Guild; American Guild of Musical Artists; American Federation of Radio Artists; Authors League of America; American Newspaper Guild; and, Screen Writers Guild. It was also decided to support financially and morally the ten "Unfriendly witnesses" who had appeared before the House Committee on Un-American Activities in October, 1947. Among the suggestions made at this meeting were: that after each performance of every play, a leading actor would make a curtain speech explaining the artists' viewpoint of the alleged legislative suppression of liberties; that a meeting be sought with President Truman and legislative leaders; and that in extreme cases artists should "with-hold" their services.

The following declaration was adopted and signed by those present:

witch hunters with their terrified band of servants acting as self-appointed censors and critics are directing a campaign of intimidation and terror against American artists and writers. From a rigidly repeated attack on thought and its expression, a pattern emerges uncomfortably reminiscent of the 'kinistry of enlightenment' of the late Dr. Paul Josef Goebbels. We hold that denial of our freedom to create is denial of the people's right to see and hear us. It is denial of their right to think. We accept judgment of our work only

by the people. Our heritage is freedom. We hold in contempt all who would debase this heritage."

The article further listed the following individuals among those who spoke at the meeting: Lorris Carnovsky; Aline Lackahon: Donald Ogden Stewart; Arnold Perl; Hudson Walker; Leon Kroll; John Hersey; Howard Tauwman; John Lardner; and, Canada Lee.

The "New York Times" of February 25, 1948 also contained a news article relating to the above-mentioned meeting, and in addition to the information contained in the above-mentioned article, listed the sponsoring committee for the meeting as follows: Moss Hart; Oscar Hammerstein; Walter Huston; Arthur Garfield Hays; James Thurber; Leon Kroll; Cheryl Crawford; Norman Rockwell; and, Christopher LaFarge.

The "Daily Norker" of March 26, 1948, on page 13 reported that a committee known as the "All-Arts Stop Censorship Committee" had met on the previous Tuesday night at the Hotel Astor in New York City, and had announced a meeting to be held at Madison Square Garden. It is believed that the All-Arts Stop Censorship Committee was the organization which grew out of the meeting above referred to.

This article stated that the meeting would attack the House Committee on Un-American Activities, and the Tenney Committee in California. and named certain individuals who had participated in the Hotel Astor meeting. Among those named as having taken part in this meeting were: Henry Yorgan, actor; Burgess Meredith, actor; Leon Kroll, painter; Florence Eldridge (lrs. Frederic Larch), actor; Frederick G. Lelcher, editor of "Publishers Weekly"; Jose Ferrer, actor; and Richard Lauterbach and Christopher LaFarge, writers. The keynote address for the meeting was delivered by Albert Faltz, one of the ten Hollywood writers who was cited for contempt of Congress following the investigation by the House Committee on Un-American Activities in October, 1947. Another individual who spoke at this meeting was Margaret Mebster, Broadway producer, who denounced the widespread hysteria that, "Danned the playing of hussian music" over a Midwest radio. However, the article stated that she "Wistakenly likened this American pro-Fascist as being 'not far removed from telling Prokofieff what he must write'. She also referred to recent criticism directed to the Soviet composer by his country's Communist Farty's Central Committee."

The article stated that the group had made plans for various state and local groups to combat local censorship and intimidation of all kinds. Among those whose recorded statements were presented to those at the meeting were: Joan Tetzel; Phillip Boeb; Meg Mundy; Phil Silvers; Marsha Hunt; Alan Scott; Judy Holliday; Paul McGrath; Alfred Drake; and, Morris Carnovsky.

Additional publicity was given to the Stop Censorship Committee in the "People's World" of March 30, 1948, which contained practically the same information as appeared in the "Daily Worker" above-mentioned, and in addition set forth the following program adopted by the group: (1) Whenever a trial of a Thomas Committee victim is held, or new smear hearings launched, the Stop Censorship Committee would hold mass public counter-trials and hearings at which all the evidence would be presented and the witnesses allowed to explain their views fully; (2) Setting up of Stop Censorship Committees in all principal cities; (3) Financial and moral support of the ten "Unfriendly witnesses" who appeared before the House Committee on Un-American Activities in October, 1947; and (4) Opposition to all attempts at censorship on national and local levels. The article further reported that more than \$2,000 had been contributed by those present at the meeting.

NEW YORK RAMIFICATIONS OF THE MOTION PICTURE INDUSTRY (September 16, 1948, to July 15, 1949)

The "Daily Worker" of April 26, 1949, in a column by David Platt quoted from a letter by Warren Miller, film critic for "Masses and Mainstream", who commented on the formation of a new group known as Peoples' Film Club, which had been organized and had dedicated itself to fulfilling the peoples' need for good films. Miller's letter stated that the Peoples' Film Club had been organized to meet the need of the large audience for "socially meaningful films" and that the first program would consist of a Polish and Soviet film.

n February, 1949, furnished a confidential New York Informant document regarding social democracy in the theater, which dealt with Communist activities in the theater field. The date of the document is unknown, but it is believed that it was prepared some time between 1944 and 1945 inasmuch as several references are made therein to the Communist Political Association.

The document was generally critical of the lack of Communist activity in the cultural and theater fields and made several specific recommendations. including a series of meetings of Marxist cultural leaders to analyze the role of the theater, a program for theater and cultural workers should be prepared. a peoples' theater should be established, consideration should be given to a national subsidized theater, that Warrdst study classes should be set up to reach cultural members, that progressive plays should reach production, that theater celebrities should be constantly mobilized upon all issues, that recruiting be accelerated among actors and cultural workers, and that cultural articles should appear in the "Daily Worker".

New York Informant advised the New York Office that on June 4, 1948, a party had been held at the apartment of George Ross, a theatrical producer in New York City, for the purpose of raising money to assist in the defense of the "Hollywood Ten". This informant advised that the party was under the sponsorship of the Committee Against Fear (which is believed to be identical with the Freedom From Fear Committee) and that among the speakers at the meeting had been Ring Lardner, Jr., and Adrian Scott, two of the "Hollywood Ten". Among the individuals present at this meeting, according to the informant, were Kark Blitzstein, Allan Meltzer, actress Marcia Hunt, Lester Cooper, and Sam Bowl. At this meeting \$1,200 in cash and checks was collected for the "Hollywood Ten".

By letter dated September 23, 1948,

advised

follows: That she had just finished engagements in New York City in "The Class Fenagerie" and "What Every Woman Knows", and that she wanted to call to the attention of the Bureau the fact that all of Elia Kazan's group of actors were Communists. She specifically mentioned Kazan's play, "Sundown Beach", which she saw and characterized as all propaganda. In her letter, that tated that Kazan was an important member of the Communist Party and that Robert Lewis, Lee Strassberg, Sanford Meisner, Tennessee Williams, and all of the cast of the play, "A Streetcar Named Desire", were likewise Communists.

IX. INTERNATIONAL RAWIFICATIONS OF COMMUNIST INFILTRATION IN THE MOTION PICTURE INDUSTRY (November 2, 1947 to February 5, 1948)

Hans Eisler, Motion Picture Music Composer

The State Department furnished a copy of a communication dated December 12, 1947, from Jefferson Caffery to the Secretary of State concerning French Communist intellectuals filing a protest against deportation of Hans Eisler from the United States in response to an appeal from Charles Chaplin. In this communication Er. Caffery related that the Embassy in Paris, France received a letter from one Jean Cassou dated November 25, 1947, which revealed that the French Communist Party desired Hans Eisler to visit France for the purpose of writing music for the film "Alice in Wonderland" concerning the background of Cassou. It should be pointed out that in the letter he was identified as the president of the Communist front organization Union Nationale des Intellectuels and as a secret member of the Communist Party. According to Caffery, in well known circles it is considered that the film "Alice in Wonderland" as planned by Communist influence in the French motion picture industry is intended to bring "social problems" to the attention of the French people. The idea of presenting "Alice in Wonderland" as a satire on present day society originated apparently with Lou Bunin, an American technician who, according to Mr. Caffery, recently arrived in France. Bunin allegedly left the United States to "escape the tyranny of Walt Disney and to breathe the air of liberty." Bunin was accompanied allegedly by twenty-five American technicians and has been joined by foreigners, namely, Henri Aisner, a Frenchman and Dallas Bower, a British producer. The favor with which the Bunin group was treated by the Communist organ "L'Ecran Francais (French Screen) according to Caffery, indicates the existence of at least strong fellow traveller tendencies amongst its members. According to Mr. Caffery the Cassou letter enclosed a protest against the deportation of Eisler which bore the names of a number of intellectuals, practically all of whom were Communist Farty members or consistent fellow travellers. Caffery also stated that simultaneously with this receipt by the Embassy of Cassou's letter a Communist weekly "Les Lettres Francaises" directed by the Soviet agent Claude Korgan, carried in its issue of November 27, 1947, a brief resume of the Cassou letter as well as what purports to be an exact copy of a telegram allegedly addressed by Charles Chaplin to the artist Picasso requesting the latter to head up a committee of French artists in the aim of protesting to the Embassy against the "outrageous" deportation proceedings in the United States involving Hans Eisler.

Mr. Caffery also related that a highly trustworthy source had recently spoken about this matter with an intimate friend and biographer, Dr. Szittya,

(of the artist Picasso). The letter declared that Picasso never received this telegram from Chaplin because the latter addressed it to the French Communist Party which in turn concocted the Chaplin-Picasso arrangements without consulting the artist. Dr. Szittya made it clear, however, that Picasso had not broken formally with the Communist Party in spite of the recent attack against him in Pravda and in spite of the dishonesty in fabricating this telegram.

Communist Activity in the Field of Motion Pictures in France

Cn December 16, 1947, Legal Attache in Paris, France furnished two copies of a dispatch prepared by a communist activities in the field of motion pictures. This document was dated November 12, 1947. With regard to the above-captioned matter the memorandum of Mr. Chipman reflects the following:

intense development of Communist activity in the field of motion pictures has been observed in France in the past few months. Influence over motion picture production is regarded by the Communist Party of France as an important factor in ideological warfare. Communist publications (Notre Jeunesse of September—Cotober, 1947) discussing the 'Cinema as a weapon of propaganda' describe it as 'the most formidable and the most effective method of exerting pressure on public opinion.' Prominent Party leaders have likewise often stressed the propaganda value of motion pictures. Andre Marty, in his speech at the meeting of the Central Committee on September 13, 1947, listed 'a weapon of great power, the cinema, with films capable of causing emotion, of elevating the masses, and of driving to action,' among suggestions for the successful 'education of the masses.' (Humanite, September 14-15, 1947.)

"The importance attributed by the Party to motion pictures was confirmed recently by Maurice Thorez who described in his speech of October 29, 1947, the 'pernicious' influence exercised by American pictures which 'aim at turning the French people into slaves crushed by an iron heel.' Thorez stres the necessity for action in this sphere and advocated the formation of an 'Association for the Defense of the French Cinema' uniting actors, musicians, and workers of the film industry.

"It is not surprising therefore, that the campaign launched against the United States and American civilization by the Communist Party in October 1947, was accompanied by a particularly violent attack in the field of motion pictures. This attack which was preceded by many months of less obvious but persistent anti-American propaganda in this domain, follows two main line of approach. On one hand, it aims at under mining the American motion picture industry, diminishing the popularity of American pictures, and obstructing

Their penetration into France. On the other, it is directed toward penetrating the French motion picture industry and toward using the latter as a point of departure for infiltration in the motion picture world of other countries.

1. Communist Struggle Against American Motion Pictures

"Communist activity aimed at opposing the pro-American propaganda often unintentionally conveyed by American motion pictures is by no means a recent development. A veiled battle against American films has been conducted by the Party since the liberation of France. It grew in intensity after the conclusion in January, 1946, of the Blum agreement which gave rise to numerous Communist inspired demonstrations.

The most common weapon used by the Party in this battle is criticism of American production which is subjected to harsh censure and even ridicule in . the Communist influenced press. Favorable reviews in the case of American pictures are restricted to films which may be used for anti-American propaganda purposes (The Lost Weekend, for example, which was used as proof of the prevalence of alcholism in the United States). Every possibility of provoking anti-American feeling is utilized. American motion picture companies and their administrators are presented as narrow-minded tyrants while American actors are portrayed as victims struggling vainly for freedom of expression in an atmosphere of moral turpitude and depravity. In January 1947, for example, the Paris Communist press (Humanite, Ce Soir, La Marseillaise) made much ado of the alleged "persecution" of Lou Bunin and a group of technicians by Walt Disney, their employer, who was described as a 'shameless fomentor of racial prejudice.' On the other hand, in August 1947, the Lille Communist weekly Notre Nord featured prominently Gary Cooper as having spoken in favor of Communism at the 'inauguration of the Communist Federation of Philadelphia' and against the 'speculators of trusts and cartels for whom the life of a man has less value than their dirty interests. * Notre Nord claimed that actor Cooper invited his audience to 'regard the Communist Party as an instrument of liberation and progress' stating that membership therein is 'the greatest honor in existence.'

"Since the publication in Humanite on October 24, 1947, of a summons addressed to the people of France to fight the 'degrading spirit' of American civilization, the Communist campaign in the sphere of motion pictures has assumed fantastic proportions. An invitation of a general nature to boycott American production, which appeared in the Communist press at the end of October 1947, was soon followed by more definite injunctions, i.e., 'to boycott Robert Taylor,' 'to hiss during the presentation of American films,' etc. Faithfully adhering to Party slogans, the Communist press of the last few weeks has been attributing every instance of attempted murder committed in France to frequent attendance at American picture showings, since American films are 'one of the predominant elements in the work of wholesale brutalization undertaken by the high financiers across the Atlantice'

*Simultaneously with the campaign directed against American motion picture production, the French Communist influenced press given extensive and favorable publicity to American actors which it believes to be holding Communist or fellow-traveller views. Similar treatment is afforded French Communist or fellow-traveller producers and actors, as well as the films in which they take part. Four names stand out particularly in the group of American actors favored by Communist publications. They are: Edward G. Robinson, Paulette Goddard, Charlie Chaplin, and Rita Hayworth.

"French favorites of the Communist press are Jacques Becker (Communist), Warc Allegret (brother-in-law of Marie Claude Vaillant Couturier), Pierre Blanchar (Communist), and Michele Morgan.

"Another aspect of the anti-American campaign conducted by the Party is its exaggerated praise of Soviet motion picture enterprises and its effort to intensify interest in Soviet films.

2. Communist Penetration in the Sphere of French Motion Pictures

"A careful study of French Governmental and government subsidized motion picture organizations indicates that the Communist Party has been most successful in penetrating their services. At the same time it exercises considerable influence in French motion picture production through agents in various French companies.

The Party has a strong hold over the French National Center of Cinematography, a government organization supervising the French motion picture industry. Michel Fourre-Cormeray is the director general of this organization. He is a fellow-traveller described by reliable sources as 'putty in Communist hands.' One of his immediate collaborators is Claude Jaeger, a Communist who occupies the position of Deputy Director for Production and Technical Services. Motion picture censorship is likewise in Communist hands. Georges Huismans, an ardent fellow-traveller, is President of the governmental motion picture control commission. He has several Party members to assist him in his work.

"The Higher Institute for Motion Picture Study (IDHEC or 'Institut des Hautes Etudes Cinematographiques') appears to be a Communist dominated organisation. Its Director is Leon Moussinac (Communist). Ris Assistant is J. Lods (Communist) while Georges Sadoul (prominent Communist militant) is one of the professors. The Government supported 'Cinemateque,' an organization operating a motion picture library and supplying films to schools, clubs, and other cultural enterprises, is likewise under Communist management. The Director is Gremillon (Communist militant) with H. Lenglois (Communist) to assist him.

"Another organization subsidized by the Government is the Federation of Motion Picture Clubs ('Federation des Cine-Clubs') which, while uniting certain non-Communist elements, is composed principally of pro-Communist groups and is under direct Party control. This is evident from the composition of its Bureau, the president of which is Jean Painleve (ardent fellow traveller), and the Secretary General Georges Sadoul (Communist militant).

"The CPF has further penetrated the 'French Motion Picture Committee for the United Nations.' The President of this Committee is Georges Huismans (mentioned above) and the Assistant Secretary Ch. Cheseau (Communist).

"Several French motion picture producing companies are under Communist control. It is of interest in this connection that a number of films, Communist in character, have been produced by the CPF for propaganda purposes. Among the most recent are Les Lendemains Qui Chantent and Nour Continuous La France, both of which have been shown repeatedly to the Paris population free of charge. These pictures are distributed by the Party Motion Picture Distributing Center at 8 Rue de Maubeuge, Paris.

"One of the larger companies under Communist influence is Cine France, which, judging from the Party affiliation of most of its associates, is almost entirely Communist (five of seven associates are known to be Party members). A definite Communist trend may likewise be observed in Actualities Francaises, a French news reel producing company.

3. Communist Activity in the International Motion Picture Field

*Apparently with the thought of using motion picture groups formed in France as a point of departure for infiltration in the motion picture industry of other countries, the Party has recently inspired the establishment of several international associations embracing various aspects of motion picture activity. Three such associations were formed in September, 1947. They were the following:

- 1. International Federation of Cinema Clubs
- 2. International Association for Scientific Motion Pictures
- 3. International Filmology Bureau

"In addition, several assemblies were held in France in September, 1947, with the object of forming subsequently associations of an international character. The following assemblies seem to be worthy of attention:

- 1. International Conference for Youth Motion Pictures
- 2. International Congress of Scenario Writers"

Also, on December 16, 1947, Horton Telford, Legal Attache in Paris, France, furnished two copies of a dispatch prepared by a Mr. Chipman on Communist activities in the field of motion pictures. This document was dated November 17, 1947, and reflected the following:

"INTERNATIONAL FEDERATION OF CINEMA CLUBS

"With reference to memorandum No. 426 dated November 12, 1947, concerning Communist activity in the field of motion pictures, an International Federation of Cinema Clubs was formed on September 19, 1947, at the initiative of the Communist sponsored French Federation of Cine-Clubs. The International Federation was constituted at a Conference held during the annual motion picture Festival at Cannes, and motion picture representatives of various countries present at the Festival were invited to join the new movement. The French delegation at the Conference consisted mainly of the leading militants of the French Federation of Cine-Clubs.

"According to Jean Painleve (ardent fellow-traveller) elected President of Honor of the International Federation, motion picture representatives of fifteen countries adhered to the new movement. He listed these countries as follows: Argentine, Felgium, Czechoslovakia, Egypt (1 cinema club), France (130 clubs), Great Britain, Holland (17 clubs), Hungary, Italy, Ireland, Poland, Portugal (1 clubs), Scotland, Switzerland, and Yugoslavia. The International Federation claims a membership of 300,000.

gave the purpose of the international movement of cinema clubs as 'the distribution on an international scale of good quality films which for various reasons cannot be shown in commercially operated theaters.' Other militants of the International Federation state its principal aim to be 'struggle to raise the cultural level of the cinema.'

"The seat of the International Federation has been established in Paris. It is significant that the French Federation, 'a powerful and coordinated association' was selected at the Conference to act as leader in 'developing international action to the maximum.' The role entrusted to the French Federation indicates that the policies prevalent in the Communist influenced French cinema clubs will be introduced into the international movement, i.e., the Communist line will be followed in the 'interpretive talks' accompanying each showing, and interest in Soviet and pro-Communist pictures will be encouraged to the detriment of the American motion picture industry.

#A bureau of the International Federation of Cinema Clubs was elected at the Cannes Conference, as follows:

*President Vice-Presidents

Secretary General Treasurer Members Oliver Bell (Great Britain)
Korngold (Poland)
Pietrangeli (Italy)
Georges Sadoul (France), Communist
Peter Baechlin (Switzerland)
Louis Bosman (Belgium)
Hoekstra (Netherlands)**

The Washington "Star" newspaper for February 4, 1948, carried a news item regarding the banning of certain films in Hungary. This article stated that on January 16, 1948, films of Adolphe Menjou, Allan Jones, George Murphy, Robert Montgomery, Robert Taylor, and Gary Cooper had been banned by the Hungarian Interior Ministry. Also, effective February 12, 1948, the same governmental agency banned films starring Clark Gable, Ginger Rogers, and Barbara Stanwyck. This news item quoted the Communist newspaper "Szabadsag" as follows:

**Fascist Hollywood actors headed by Clark Gable established the American Republican Committee, aiming to expel leftist-minded actors and to prevent producing of democratic films.' It said Ginger Rogers and Barbara Stanwyck also are leaders of the Committee."

INTERNATIONAL RANIFICATIONS OF COLMUNIST INFILTRATION IN THE MOTION PICTURE INDUSTRY (February 6, 1948, to Sept. 15, 1948)

The December 17, 1947, issue of "New Times," an English language publication published in Moscow, contained an article regarding an international film festival held in Venice at the Doge's Palace in August of 1947. This article was extremely critical of the American film industry and stated in part as follows:

"The film magnetes of America and many other capitalist countries are reluctant, or rather, afraid to comprehend and give powerful artistic expression to the important problems stirring modern society. Indeed, they could not grasp the true significance of these problems even if they wished to. This is the conclusion one could not escape after viewing dozens of films dated 1946 and 1947 and made by recognized masters of bourgeois film art. The spiritual poverty of most of these film producers is apparent in the primitive crime thrillers that harp endlessly on the basest-and hence, in their opinion, the most 'exciting'-traits of human nature, which were flashed from day to day on the screen of the Doge's Palace. Successful authors and all kinds of reactionary theories, such as Sigmund Freud's psychoanalysis, which is again in vogue and on which the American film 'Spellbound' is based, are mobilized to this end. The whole arsenal of cheap and hackneyed methods that are the hallmark of the American moving picture industry is brought into play, methods which poison the minds not only of millions of cinema-goers, but of scenario writers, actors and directors as well..... The film festival in Venice demonstrated the utter deterioration of present-day American cinematography. It is not surprising that the American film studios did not win a single prize of any significance at the festival.

Another critical article concerning the American film industry appeared in the March 20, 1948, issue of the "Moscow News," Russian English language newspaper. This article, by Mikhail Chiaureli, Film Director, Deputy to the Supreme Soviet of the USSR, criticized American films on the grounds that they generally illustrate only diverse methods of murder. This article states in part as follows: "It is characteristic that films of this kind should be sponsored by organizations which supervise the American cinema industry. Films like 'The House on 92nd Street,' 'Cloak and Dagger,' and 'The Beginning or the End,' which glorify the American 'paradise' and call for world domination by the United States enjoy solid backing. Progressive films, on the other hand, encounter furious resistance on the part of the reactionary camp. They are boycotted and banned from the screen outside America. This is what happened to John Ford's 'Tobacco Road,' exposing the poverty of the American farmer, 'The Best Years of Our Lives,' by William

Wyler, 'Crossfire,' by Bhward Daytryk, and others....The American cinema is giving active assistance to those who are advocating the domination by some nations of others, who are sowing emmity and antagonism instead of fighting for unity, and implanting the ideas of slavery, oppression, and exploitation instead of asserting the ideals of reason, progress, freedom, and justice."

This article was also critical of the House Committee on Un-American Activities for its alleged "persecution" of "progressive-minded people" in the United States. The article also criticized the picture, "The Iron Curtain." The article also stated:

"Yet not so long ago progressive American film directors produced pictures which attempted to give a truthful portrayal of life and which posed social problems. We have the greatest admiration for Chaplin's biting satires on modern society (true, I have not yet seen his latest film 'Monsieur Verdoux'). We still remember films like 'Our Daily Bread' by King Vidor, 'The Little Fores' by William Wyler, 'All Quiet on the Western Front' and 'Of Mice and Men' by L. Wilestone, and a number of others. In these films the artist attempted to speak the truth as he saw it. But America has stopped producing such films.

"I should like to ask the American movie men one question: is it not time you realized that we are none of us 'above politics' as some of you, perhaps sincerely, think? There is no such thing in the world today as 'pure art.' There is the art of the dominating classes and the artists who preach art as a source of entertainment only are merely using their talent as an instrument for demoralizing and weakening the will of the people, and thereby helping the capitalists to intensify their power over the working people."

The "Worker" of key 23, 1948, reprinted an article by Ilya Ehrenburg which was published in the Soviet journal "Kultura I Zhizm." This article was extremely critical of the American motion picture industry for making the film "The Iron Curtain," and indicated that the charges made by Guzenko were entirely false and that he had been bribed by United States officials, acting through the Canadian Government, to make the espionage charges against the Soviet representatives in Canada.

By communication dated February 20, 1948, Sidney A. Belovsky, American Consul at Toronto, Canada, reported to the United States State Department that Mrs. J. G. Spragge, National Secretary of the Imperial Order of the Daughters of the Empire, described as an influential Dominian-wide patriotic organization, had requested a copy of any report published concerning the investigation conducted by the House Committee on Un-American Activities concerning Communist infiltration into the motion picture industry. This

communication stated that Mrs. Spragge desired such a report in order to inform the members of her organization concerning Communist propaganda which might have crept into United States produced films.

The March 8, 1948, issue of the "Washington Post" carried a new item datelined March 7, at Prague, Czechoslovakia, indicating that the Czechoslovakian Government had banned movies starring certain individuals who gave testimony of an anti-Communist nature before the House Committee on Un-American Activities. The article stated that the films of the following stars had all been barred: Adolph Menjou, Gary Cooper, Robert Montgomery, Pobert Taylor, and Ginger Rogers.

A news item appeared in the "Washington Post" of October 5, 1948, indicating that Eric Johnston, President of the Motion Picture Association of America, had conferred with Marshall Tito of Yugoslavia for two hours, and as a result of that conference Yugoslavia, during the ensuing year would buy from 20 to 25 U.S. films to be shown in Yugoslavia. This article also stated that Johnston had conferred in Moscow with Foreign Minister V. M. Molotov and had sold the Russians a large number of U.S. films.

Additional evidence concerning the Communists interest in motion pictures on an international scale was furnished by the United States State Department in a communication from Mr. Caffery of the American Embassy in Paris, France, dated September 14, 1948. This communication stated that motion picture workers who had attended the Warsaw Peace Congress had issued, according to a Paris Communist newspaper, a manifesto inviting "scientists, writers, painters, actors, musicians, and artisans to transform moving pictures into a powerful weapon in the struggle for (1) development of culture of peoples. (2) suppression of racial discrimination which dishonors the human race, and (3) against forces preparing for another war.* The manifesto also called for motion picture workers to refuse to collaborate in pictures which were attempting to awaken suspicion and hatred between nations or to encourage racial prejudice and propagandize the idea of war. The manifesto further requested the distributors and public to obstruct circulation of such pictures and declared that "It is the duty of every progressive person, both in large and small countries, to contribute toward the creation and development of independent motion capable of becoming a means of mational expression. Among the individuals signing this manifesto were Hans Kisler, representing Austria; Donald Ogden Stewart, and Gropper Walles representing the United - States; Louis Daquin, Leon Moussinac, and Roger Vaillant representing France.

IX. INTERNATIONAL RAMIFICATIONS OF COLMUNIST INFILTRATION IN THE MOTION PICTURE INDUSTRY (September 16, 1948, to July 15, 1949)

France

Informant on November 9, 1948, furnished a report regarding Communist infiltration of the French motion picture industry, which report indicated that Soviet agents in France and their Communist accomplices were keenly interested in matters connected with the movie industry and that "Sovexportfilm" controlled all French moving picture activities. This organization was reportedly a branch of "Interkino", headed by a Mr. Kisselev.

This report also indicated that the Communists had control of the "Comite de Liberation du Cinema Français" and that the Communists had organized the "Comite Français du Cinema pour la Jeunesse". Also under Communist or Soviet domination, according to this report, were the Society for Potion Picture Administration and Utilization and the "Office Cinematographique International". This report further indicated that several film organizations were dominated by individuals with Communist sympathies.

Hungary

The "Daily Worker" of November 15, 1948, reported that Hungary had nationalized its movie industry and that the government's plans called for an increase in the number of Hungarian films and the construction of 800 new theaters. The article stated, "At last after long years of ruinous capitalist enterprise during which the Hungarian film industry was all but wrecked, the profits which formerly went into private pockets will now be used to build the new Hungarian motion picture industry".

In October, 1948, the Los Angeles Office advised that Los Angeles Informant had furnished information indicating that Paul Jarrico, a member of the Communist Farty according to Los Angeles Informant had recently returned from a trip to Europe. Jarrico told the informant that he had completed an arrangement with the Hungarian film industry whereby, if he were able to raise sufficient capital in the United States, he intended to return and produce a motion picture in both Hungarian and English entitled, "Temptation". This informant advised that Jarrico contacted individuals in Hollywood in an effort to interest them in furnishing financial backing and that one of the individuals contacted stated that the script might be good for Hungary but not for the United States or England inasmuch as the story went too far in that it made the Communist the hero of the picture.

Australia

The "Daily Worker" of September 21, 1948, contained an article to the effect that two Communist Party branches in Australia had held meetings regarding Hollywood films and indicated that the speakers at the meeting showed how "Wall Street ownership of Hollywood studies and 70% of the first-run theaters left their mark on the movies". These meetings emphasized the individualism in the pictures and ran counter to the tradition of comradeship. The article stated that these meetings had agreed that "Hollywood films worked in the interests of the few, helping to keep the many divided", and that film reviews were dictated by theater companies with big advertising accounts and that attempts to honestly review films had been "stifled by big business".

England

The investigation conducted during the fall of 1947 by the House Committee on Un-American Activities of Communism in the motion picture industry received attention in England with the publication by the Notable Press, Ltd., of London, of a pamphlet entitled, "The Hollywood Trial", purportedly written by Antonius. This pamphlet was extremely critical of the Committee for holding the hearings, and sided completely with the unfriendly witnesses.

Israel

An article appearing in the October 11, 1948, issue of "Variety" indicated that several individuals in the motion picture industry in Hollywood had become interested in setting up a film studio in Israel with a capital of \$800,000, to be known as the Israeli Film Studio. The "B'nai Brith Vessenger" of December 31, 1948, carried a story to the effect that Michael Blankfort, Hollywood scenarist, was on his way to Israel to find a story to be filmed by this firm, the studio being described as a private enterprise subsidized by the Israel Government with a grant of 18 acres of land.

The two above articles listed approximately thirty Hollywood individuals who were interested in the studio, and while none of them have been positively identified as members of the Communist Party in Hollywood, several of them have been close associates of Communist Party members and have allowed their names to be used as sponsors of Communist front organizations. With reference to Blankfort, his wife was a known member of the Communist Party in 1944 and 1945 and Blankfort himself has closely associated with Communist Farty members employed in the motion picture industry.

Criticism of "The Iron Curtain"

The "Washington Times-Herald" of December 27, 1948, under the date line of Moscow, stated that the Soviet Vice Minister of Cinematography had called "The Iron Curtain" "scurrilous and defamatory", and had promised an all-out assault by Soviet film makers against "Hollywood propaganda".

The "Daily Worker" of February 25, 1949, contained a news item indicating that reports had been received of mass demonstrations against The Iron Curtain in Rome, Milan, and Venice, and that in Venice an angry mob had marched right into the lobby of the theater to voice their protests.

The "Daily People's World" of March 31, 1949, stated that the Sowiet Union had its answer to "The Iron Curtain" in a new film entitled, "Meeting on the Elbe", which had just opened in Moscow. The plot purportedly dealt with the role of a United States spy who attempted to steal secret technical information out of the Soviet zone in Germany. The article stated that the entire film labeled "American imperialists" as the enemy of world peace.

The May 11, 1949, issue of "New Times", an English language periodical published by the newspaper "Trud" in Moscow, contained an article captioned, "Celluloid Diplomacy", being an attack on the United States film industry. Among the comments made in this article were the following:

"The cinema figures prominently in Wall Street's plans for world expansion. The American monopoly's drive to conquer the screens of Europe and other countries is not only a fight for profits and big ones. It also pursues more far-reaching aims connected with the subjugation and enslavement of other peoples with the mad plans of United States world domination.

are hounded for every attempt to uphold their creative freedom, to wrest the cinema from the deadly grip of the reactionary businessmen who control it and are exploiting it for their political ends.

"That is why the Hollywood films which sow hatred for all things progressive and democratic, which preach the race theory and engage in criminal propaganda of war, arouse resentment and indignation not only in other countries but in America itself."

X. ANTI-COMMUNIST ACTIVITIES

(From February 6, 1948, to September 15, 1948)

A. <u>Motion Picture Alliance For the Preservation of</u> American Ideals

As previously set forth, the Motion Picture Alliance was an organization set up by a number of motion picture executives, directors and producers in 1944 for the announced purpose of combatting Communism and any other subversive elements within the film industry. Those individuals who originated and controlled the policies of this group were all anti-Communists and the new organization immediately drew the fire and counteraction on the part of the Communist elements in Hollywood.

In February of 1948, Confidential Informant stated that the effectiveness of the Motion Picture Alliance was then on the decline due particularly to pressure being brought against it since the hearings in Washington by the House Committee on Un-American Activities in October of 1947. The informant reported that an important meeting of the group was held on February 12, 1948, and at the meeting a number of very significant statements and charges were made. Inasmuch as the organization was originally set up to combat Communist activities in the motion picture industry, that question was the main subject of discussion at the meeting. The members of the Executive Board, who were present, included James K. McGuinness, Falph Clare, Ken Martinez, Borden Chase, Morrie Ryskind, Fred Niblo, Jr., Adolph Menjou, James Grant and several others.

During the meeting, it was brought out that the heads of the motion picture industry were apparently lined up to protect the Communists working for them because of the fact that the House Committee on Un-American Activities' hearings and the activities of the Motion Picture Alliance had brought the whole industry into disrepute with the American public.

The informant reported that during the meeting, Adolph Menjou stated that since he had appeared before the House Committee on Un-American Activities, he was feeling the pressure of the producers and had already lost three parts in forthcoming pictures and felt that this was still not the end of the penalty which he might incur for his antagonism toward Communism.

Mr. KcGuinness, an executive at Metro-Goldwyn-Mayer Studios, stated that as a result of his opposition to Communism, he had already been demoted to a lesser position. The informant reported that KcGuinness stated that Louis Mayer, head of MGM, had told him that his attitude on the Communist question had caused too much dissension within the studios, thus indirectly warning him to stop his activity. McGuinness told those present that he would like to stay away from the Alliance for approximately three months because of the strain which was becoming too much for him.

Mr. Ryskind also told the meeting that he could not afford to be active in the organization because he felt that all employment for him would be affected and he intimated that it had been some time since he had been employed.

Mr. Clare, President of the Teamsters Union, Local 399, told the gathering that he has been harrassed unduly by the producer-executives in dealing with the studios wherein the employment of his union members is concerned. Clare was of the opinion that his difficulties were the result of his activities within the Motion Picture Alliance and his well-known opposition to the Communist elements.

One member of the Executive Board, not identified by the informant, reportedly made the statement at this meeting that Dore Schary had stated that he would never employ at RKO Studios a member of the Motion Picture Alliance and that anyone else who took the same attitude as the Alliance would not be employed. It was also alleged that Schary had told the Screen Writers' Guild to disregard any statements he made regarding the discharging of known Communists and that he had to do this at the present time but that his sympathies were still with that organization in its political leanings.

Mr. McGuinness, according to the informant, also quoted Mr. Mayor as stating that anyone who testified against the Communists or took part in any hearing or investigation as witnesses friendly to Government action against Communists was rendering a distinct disservice to the motion picture industry.

According to the informant, other individuals present at the meeting volunteered information to the effect that anti-Communist writers and employees, not members of the Alliance, had also been discriminated against in obtaining employment.

Confidential Informant further reported that on March 31, 1948, the Notion Picture Alliance held an open meeting in the form of a lecture program at the American Legion Hall in Hollywood and that Robert Taylor, President of the Alliance, was the chairman of the program. Taylor condemned the Communists and their methods. He also commented on the expulsion of the "unfriendly witnesses" by the studios and commented that the motion picture industry is not the most infiltrated group in the world and that it would be ridiculous to say that the expulsion of the film writers would stop infiltration of the industry by Communist elements.

The next speaker was John Klorer, a screen writer, who announced the newly elected officers of the Alliance as Robert Taylor, President; Roy Brewer and Morrie Ryskind as among those elected to the Board of Directors.

Eric Pridonoff, a former member of the American Embassy in Yugoslavia, was the next speaker. He pointed out that the United States had made a great mistake in recognizing Russia and thus giving them an opportunity to send spies to this country. He also dwelt on the type of propaganda being used by the Communist Party, directing most of his attention to the Party's infiltration of minority groups.

John Knezewich, identified as the former head of the Army-Navy Joint Intelligence Staff for the Balkan countries during World War II, was the next speaker. He explained to the audience the basic policy of the Communist Party, that of infiltrating into every group and organization, including such high offices as the State Department and the military organizations. He claimed to be aware of the fact that there had been infiltration into the OSS.

The next speaker was Raymond Booth, Executive Secretary of the Los Angeles Council for Civic Unity, who denounced Communists and their so-called "softening up process" by which Communism had succeeded in taking over several European countries. Booth stated that this process involved the infiltration into minority groups, the creating of mistrust of establishe institutions and the developing a feeling that the Communists alone could be trusted to save the minorities. Booth also cited as specific examples of Party activity the setting up of parallel organizations with names similar to non-Communist organizations. He mentioned that the Communist Party had organized the Mobilization for Democracy as a Communist parallel to the Council for Civic Unity. He also pointed out that when the Party was unsuccessful in infiltrating the Jewish Labor Committee in Los Angeles that

it had promptly founded the Jewish Labor Council. An excellent example was the setting up by the Party of the Civil Rights Congress as a parallel Communist organization to the American Civil Liberties Union.

The next speaker was Roy M. Brewer, the West Coast representative of the International Alliance of Theatrical and Stage Employees. Brewer charged that all Communist activity in the motion picture industry had been toward making the industry a stooge for the Party. He also stated that the fight to eradicate Communists must be a continuous one and he charged that the principal Communist conspiracy in Hollywood was the infiltration of labor groups dating back to 1934 and the infiltration of the talent guilds.

The next speaker, Mr. McGuinness, indicated that anyone who fought the Hollywood Communists would have to be prepared to make great sacrifices in his personal affairs and that it was a risk which he would have to take and one that he realized from his own personal experience might be costly. He said that too many people are in the frame of mind of "What has America done for me lately?" instead of thinking "What have I done for the country lately?"

Hedda Hopper, movie newspaper columnist, followed HcGuinness as a speaker and referred to the Communist "crybabies" of the Screen Writers' Guild who alleged that they were being persecuted. She characterized the Screen Writers' drive to raise a defense fund for the indicted film writers as a drive to make the United States safe for the Communists.

The next speaker was Edward A. Hayes, Past National Commander of the American Legion, who stated that he had fought Communism for the past thirty years and denounced any official in the motion picture industry who failed to expell any employee who believed in the overthrow of the American form of Government.

In May of 1948, Confidential Informant reported that the Motion Picture Alliance had entered into a program of increased activity and within the past month had received applications for ninety new members. He also stated that the Alliance then had a representative on every major motion picture studio lot and intended to carry on an aggressive campaign for additional members.

Mr. McGuinness also recently furnished a deposition in connection with a pending suit by Emmet Lavery against various members of the Motion Picture Alliance and McGuinness stated that in taking the deposition, the

attorneys for Lavery were attempting to establish a connection between the Alliance and the House Committee on Un-American Activities. He stated that several questions were asked in an attempt to prove that the House Committee had approached McGuinness and the Alliance some years previously in an effort to obtain information upon which to base hearings concerning the motion picture industry. McGuinness stated that the attorney for Lavery, who did the questioning of McGuinness, was Ben Margolis. Margolis has been identified by Los Angeles Informant (a highly confidential source) as a member of the Communist Party.

Margolis also asked McGuinness as to whether or not he had been an emissary of the studios to the House Committee and McGuinness denied that he had been.

McGuinness stated that as a result of the House Committee hearings and his appearance there as a friendly witness, he was acting in the capacity of a producer rather than an executive at his studio and had thus been demoted. It was his opinion that his studio did not want a person in an executive capacity testifying before the House Committee. He was of the opinion that Howard Dietz of the MGM Publicity Department in New York was directly responsible for his shift in duties. The informant stated that he feels that he will eventually be justified in his anti-Communist stand and that he realized that action of this type would probably take place against him when he aggressively began to fight Communism in the motion picture industry some years previously.

B. - Tenney Committee Investigations

The Los Angeles "Examiner" of February 17, 1948, reported that the California Committee on Un-American Activities, generally known as the Tenney Committee, would open hearings in Los Angeles on that date. The Committee intended to devote the bulk of its time to an investigation concerning the Actors Laboratory Theater, the American-Russian Institute, Congress of American Women and other groups.

The Los Angeles "Times" of February 20, 1948, reported on the Tenney Committee investigation and mentioned that the following persons connected with the motion picture industry had been examined as witnesses: Ira Gershwin, Rose Hobart, J. Edward Bromberg, Will Lee and Roman Bohmen. The investigation of the Committee was for the purpose of attempting to show the Communist influence in the Actors Laboratory from which group young actors and actresses are chosen for work in the motion picture industry.

C. Anti-Communist Play "Thieves" Paradise"

Los Angeles Informant

Los Angeles Office with certain speeches made by myron C. Fagan, who is
the producer of an anti-Communist play entitled "Thieves' Paradise".

The play, after running a very short time, was closed on New Year's Eve,
1947, reportedly as a result of threats which Fagan had received from
Frederic March, who, according to Fagan, had threatened him because of the
anti-Communist nature of the play. Fagan was later unable to substantiate
the threats made him by March.

On April 12, 1948, "Thieves' Paradise" reopened at the El Patio Theater in Los Angeles and following the play, Fagan made a curtain speech to the effect that he had reopened the play to prove that the Communists could not control the theater as they had the films. He also charged that the motion picture studio heads were actually protecting the Communists within the movie industry. Fagan reported that he had been unable to obtain the assistance of speakers before women's clubs in the form of the "friendly" witnesses who had appeared before the House Committee on Un-American Activities due to a secret order which had gone through the Hollywood agents' offices that any personality who talked about Communists in Hollywood would be blacklisted forever. He also charged that the "friendly" witnesses who had appeared before the House Committee were being blacklisted by the studios. Fagan also stated during this speech that he was attempting to form an organization to be known as the Committee of 100 of Citizens United for American Principles, which would be a women's organization for the purpose of combatting Communism.

A meeting of the Committee of 100 of Citizens United for American Frinciples was held on April 14, 1948, during which meeting Fagan stated that the Director of the Bureau had approved of his plan for organizing women and that he would send a wire congratulating the women on their stand. Fagan also indicated that the Director and Fulton Lewis would assist the organization and that the Director, George Sokolsky and Fulton Lewis had agreed to supply the organization with documentary evidence concerning Communists.

On April 23, 1948, Fagan was interviewed by Agents of the Los - Angeles Office concerning the statements which he had made regarding the Director. During this interview, Fagan stated that his information had been received from Adolph Menjou, who had been collaborating with Fagan in the production of "Thieves" Paradise", and that Menjou had informed him

(Fagan) that he had recently dired with the Director in Washington and that it was during this dinner engagement that the Director had made the statements which Fagan attributed to the Director.

With regard to some of the statements, Fagan reported that he had been misquoted and on other statements reported that his information had come from Menjou.

The statements of Fagan were brought to the attention of the Director and he advised that he had not direct with Menjou and had never made the statements attributed to him by Fagan.

No recent information has been received indicating any current activity on the part of Fagan.

D. Miscellaneous

In May of 1948, it was learned that the Pacific Coast Conference of Independent Theater Owners had gone on record as being in favor of limiting or prohibiting the appearance of motion picture stars in films involving political propaganda. The exhibitors stated that their sole purpose in proposing this action was to prevent booing and hissing by audiences.

However, in an article appearing in the Hollywood "Reporter" on April 12, 1948, Eric Johnston took exception to the request by the theater owners, stating that political parties intended to use motion picture stars and that he did not feel that any limits should be placed on an individual's participation in the political field. He was quoted, however, as stating that he did not consider the Communist Party as a political party but did consider it as the agent of a foreign government.

Confidential Informant in the Lay, 1948, stated that he was still of the opinion that no further action would be taken by producers in discharging Communists unless the industry was forced to do so by further Congressional hearings. He was of the opinion that due to the lack of any cohesion between the studios as well as threats of suits for blacklisting, that the "unfriendly" witnesses who were cited for contempt by the House Committee would in all probability not be hired by any major studio but that beyond that no steps would be taken toward the limitation of employment concerning known or suspected Communists in the industry.

I. ANTI-COMMUNIST ACTIVITIES

(September 16, 1948, to July 15, 1949)

Motion Picture Alliance For the Preservation of American Ideals

During the fall of 1948, Los Angeles Informant who has been close to the leaders of the Motion Picture Alliance advised that due to pressure from the motion picture industry this group had dwindled down to a very small organization and was rapidly becoming more and more ineffective. According to the informant, the organization had been attacked since its formation, even by the motion picture producers themselves on the grounds that by raising the Communist issue it would cause a split in the motion picture industry.

According to this same informant, as an indication of the recession of the Alliance, at a meeting held on September 13, 1948, only nine persons were present. At this meeting several of the members related how they had been discriminated against by the studios due to their activity in the Alliance. One of the members, Bordan Chase, stated that he had been told by Harry Cohn of Columbia Studios that he would like to employ Chase but that Chase would be unable to get along with the studio personnel, presumably because of Chase's anti-Communist testimony before the House Committee. Another member, Fred Niblo, Jr., stated that he had been forced to obtain employment with one of the Los Angeles newspapers although previously he had been a high priced writer in the film industry. James K. McGuinness, an executive at MGM Studios, advised an Agent of the Los Angeles Office in the fall of 1948 that he had experienced considerable antagonism within the industry and in his own studio since testifying before the House Ommittee on Un-American Activities.

In December of 1948, informants advised that the influence of the Hotion Picture Alliance was still becoming more and more ineffective. Among the other members of the Alliance who have experienced difficulty due to their anti-Communist stand have been Dick Macauley, who had been able to obtain only two weeks work since appearing before the House Committee in October of 1947, and James McGuinness who terminated his relationship with MGM only three months prior to the time he would have been eligible for a lifetime pension. It was reported that his contract was being dissolved by "mutual consent". Horrie Riskind, a Pulitzer prize winner who had previously been much in demand by the studios, was told in the fall of 1948 by his agent that he was "all through" and that his agent had been unable to place Riskind in the motion picture industry. Riskind advised that this situation was having its effect upon the younger talent in Hollywood inasmuch as they would not "stick their necks out" to fight Communism believing that if they did so, it meant that they would get nowhere in the picture business.

Los Angeles Informant recalled that when the Alliance was first organized several years ago he had been present at the original meeting at the Beverly Wilshire Hotel and that David Selsnick happened to be in the hotel bar that night and that Selsnick had appeared at the organization meeting and told those present in effect that they were a bunch of anti-Semites and that what they were trying to do would split the motion picture industry.

However, in the spring of 1949 Los Angeles Informant advised that the general situation in the motion picture industry had resulted in a considerable amount of favorable public opinion toward the Alliance and that it was now being recognized and appreciated and that the Alliance planned to lead an industry-wide move in connection with the British situation in order to protect the American film industry. This plan of attack will point out that the J. Arthur Bank organization is monopolistic, that the technical guilds are controlled by the Communists and that the British film industry would die over night if it were not for the American products being shown on a "double bill" basis with the British products. The informant was of the opinion that the Alliance would, with this program, have a strong appeal to the producers because "our pitch will affect their pockstbook."

American Jewish League Against Communism

Los Angeles source of information.

the American Jewish League Against Communism held a meeting at the Beverly Hills Hotel on September 15, 1948, with the main speaker being Congressman Nixon. Various local prominent Jews spoke pointing out the need for people to rally against Communism. Los Angeles source of information, who is Jewish, reported that approximately 200 individuals were in attenuance and expressed the opinion that a considerable amount of good had been done in the motion picture colony and also of the opinion that the organization would continue to gain in strength.

Cinena Educational Guild

The above organization was organized late in 1948 and first came to the attention of the Los Angeles Office on December 9, 1948, when a mass meeting was held at the El Patio Theater in Hollywood. The advance notice of the meeting stated that a mystery witness would divulge startling information at the meeting. Approximately 1100 individuals were in attendance at this meeting and an unidentified individual who was masked appeared and gave an anti-Communist speech.

Following the speaker's talk of approximately an hour, he introduced Gerald L. K. Smith who spoke for approximately another hour attacking the motion picture industry for harboring and encouraging Communists. Smith stated that although he would not be officially connected with the Cinema Educational Guild, his organization would give its support. Another individual introduced at this meeting was Myron Fagan who subsequently furnished information to the Los Angeles Office that the masked speaker was Daryl Hutchins, formerly with the National Broadcasting System.

Fagan subsequently furnished information to the Los Angeles Office indicating that he was the head of the Cinema Educational Guild and that its membership was strictly confidential and was for the purpose of fighting Communism. He stated that the Guild would attempt to reach as many segments of the country's population as possible to educate them in a logical manner as to Communist infiltration into the entertainment industry, particularly motion pictures.

Fagan on several occasions has indicated that his activities are known to and approved by this Bureau. He has been interviewed by Agents of the Los Angeles Office and cautioned against making any such statements and has been advised that the Bureau does not desire that it be mentioned in any of his future talks.

On January 10, 1949, Fagat again made a talk under the auspices of the Cinema Educational Guild indicating that a plan was under way to boycott pictures which contain propagands or with which in any way were connected individuals suspected of being Communists or fellow travelers.

With reference to Fagan, informants have advised that the Motion Picture Alliance has no use for Fagan, particularly since he had allied himself with the Cinema Educational Guild which the Alliance considered as an organization of Gerald L. K. Smith. Los Angeles Informant was of the opinion that the Guild would lack respectability because of its association with Smith.

Anti-Communist Pictures and Plays

"I Married a Communist"

The "Daily Worker" of October 20, 1948, reported that RKO Studios was having trouble with the story for this picture which was originally scheduled for production in September of 1948, and as a result the story was being

entirely rewritten. This article stated that if the rewrite was not satisfactory the picture might be temporarily or permanently shelved despite the fact that Howard Hughes was greatly in favor of it.

Los Angeles Informant on November 24, and December 8, 1948, advised that the picture had been assigned to Nicholas Ray, a director who had recently come to Hollywood from the New York area, and that John Cromwell had been relieved of the assignment. The informant stated that Ray had associated with persons strongly suspected of Communist connections, particularly Joe Losey. The informant was of the opinion that Ray would be no improvement over Cromwell. The Hollywood Reporter, December 3, 1948, reported that Paul Lucas was scheduled to be one of the actors in the picture. Los Angeles Informant stated that in December, 1948, the script was still being rewritten.

The same informant had previously advised in November, 1948, that Art Cohen and James Edward Grant had been assigned to rewrite the story. This source described Cohen as a Communistic writer and Grant as a non-Communistic writer. This source also expressed the opinion that Howard Hughes of RKO had considered this picture as his pet but apparently had not been watching it too closely or he would not have let anyone like Cohen write the screen story. This informant further was of the opinion that Cohen was attempting to "jass up" the script in order to delay it to the point where Hughes would get disgusted and not make the picture and that both Cohen and John Cromwell had been under terrific Communist pressure from their friends in order to get them to give up their assignments with the picture.

The "Daily Worker" of April 12, 1949, stated that Hughes had announced that the picture, "I Married a Communist", would begin production in Kay, 1949, and that according to the latest reports Laraine Day would play one of the leading roles. This article stated that the hero of the picture was to be a San Francisco shipping executive who "unknown to his wife is an FBI informer within the ranks of the Communist Party" and stated that individuals seeking further details of the plot "should consult J. Edgar Hoover's lurid file labeled 'Bolshevik Beware' and Hitler's 'Mein Kampf'",

Los Angeles Informant advised on April 25, 1949, that the picture. "I Harried a Communist", had actually gone into production as of that date. The informant advised that Jack Gross is the producer and Bob Stevenson is the director and that the cast included Robert Ryan, Laraine Day, Janice Carter and John Agar. The informant advised that the script had been entirely rewritten by Robert Andrews and was of the opinion that it was an excellent script and was definitely anti-Communist in nature. Howard Hughes has been reported, according to the informant, to be taking a personal interest in the production of the film.

"Vespers In Vienna"

On November 8, 1948, Los Angeles Informant disclosed that 'Dore Schary of MGH had discussed the production of a script entitled "Vespers In Vienna" with Edward G. Robinson and that the story was described as anti-Communistic in nature. Robinson was wanted in the picture to portray the part in the picture of a Communist officer. This source advised that Robinson had agreed to read the script of the picture which was reportedly taken from a Danubian novel by Bruce Marshall and had a strictly anti-Communist theme.

"Jet Pilot"

On January 11, 1949, Los Angeles Informant advised that RKO was considering producing a film under the title of "Jet Pilot" which would be anti-Communist in nature and concern a woman Soviet agent. This agent would purportedly land in Alaska claiming that she had escaped from the Russians and later turn out to be an espionage agent. No further information has been received concerning the picture.

"The Red Menace"

This picture, which is extremely anti-Communist in nature, is presently being shown throughout the United States and has been the subject of definite attacks in both the "Daily Worker" and the "Daily People's World" because of its anti-Communist nature.

The picture was of sufficient importance to the Communist Party that action was taken by the "Eaily Worker" itself on June 9, 1949. New York Informant Turnished a one-page incomplete letter on the stationery of the "Daily Worker" which proposed that every Communist Party club in Kew York City should be advised of the opening of the picture at the Mayfair Theater. 47th and Broadway, New York City, on July 2, and that the members of every Communist Party club should send a post card or letter to the theater protesting the picture and that each club should adopt a resolution against the picture for publication in the "Daily Worker". It was also suggested that a demonstration on the opening night, such as had previously been carried on against "The Iron Curtain", might give the film "a crippling send-off".

"Crossroads For America"

An article appeared in the April 24, 1949, edition of "The Worker" regarding films being shown by Cinema Sixteen and stating that one of the

films shown was "Crossroads For America" which presents Communists as the villains "at the root of industrial and political strife in America". This article also indicated that the picture was "the kind of bogey with which monopolistic capitalism today is trying to sell imperialist war to the American people."

"The Conspirator"

The "Daily Worker", January 5, 1949, stated that MGM, during 1949, would film abroad the picture known as "The Conspirator" which the article described as "anti-Soviet film ".

The "Daily Worker" of March 22, 1949, in referring to this picture stated that it falsely linked the Communist Party with espionage and treason and that the picture was scheduled to open at the end of April during the trial of the twelve Communist leaders.

"Walk A Crooked Mile"

The "Daily Worker" of Cctober 13, 1948, attacked this picture on the grounds that it repeated the lies of Nazi propaganda and that "it is part of the lie machinery used by reaction to take the American people down the road to Fascism...." The lie referred to "is the one that screems Communists are murderers and traitors to their country."

"Red Gloves"

. .

"Red Gloves" is a play, not a picture, but is anti-Communist in nature and is therefore being included herein.

"The worker" of December 7, 1948, attacked this play on the grounds that the action was "based on the backneyed slander that the Communist Party believes in and uses assassination as a political weapon."

The play was again attacked in "The Worker" of Pecember 26, 1948, when it was described as a cheap red baiting play and then stated that the Communist Party is not only on record against assassination but is an active foe of assassination as a political weapon and that Karxism unequivocally and unqualifiedly rejects assassination."

Miscellaneous

The "Daily Worker" of October 20, 1948, reported that plans to produce the picture "Confessions of an American Communist" had been abandoned and that Columbia Pictures had also called off production on the picture "Portrait of an American Communist".

The "Teily Worker" for Jamuary 5, 1949, in referring to "red baiting films" stated that the anti-Soviet film "Russia As We Saw It" had been retitled to "Guilty of Treason", and that Barsdale Producers intended to do a picture entitled "Operations Vittles" which was described as a red baiting film which would be a sequel to "Walk A Crooked Mile".

The article further stated that MGM's film "Storm Over Vienna", which had formerly been entitled "The Red Danube", would be amounced for exhibition during 1949.

FREEDOM OF INFORMATION AND PRIVACY ACTS

SUBJECT: <u>COMMUNIST INFILTRATION-MOTION</u>
<u>PICTURE INDUSTRY(COMPIC) (EXCERPTS)</u>

FILE NUMBER: 100-138754

SERIAL:<u>1103(part 1)</u>

PART: 10 OF 15



FEDERAL BUREAU OF INVESTIGATION

Office Memorandum . United states government

SANGE STATE OF THE SANGE OF THE

TO . MR. L. V. BOARDMAN

mois . MR. A. H. BELLOWT

THE HOTION PICTURE INDUSTRY
INTERNAL SECURITY - C
Buftle 100-138754

There are attached herete additional pages of the running memorandum on Communist infiltration into the Motion Picture Industry, brought up to date as of December 31, 1955.

As indicated by the information contained in the attached memorandum Bureau files reflect Communist infiltration of the Hotion Picture Industry is practically nonexistent at the present time. Furthermore, informants report no information reflecting any plans on the part of the Communist Party to infiltrate the industry.

It does not appear that the amount of information being obtained is commensurate with the time and money being expended by the Bureau in compiling this running memorandum. Accordingly, it is recommended that the running memorandum on Communist infiltration of the Motion Picture Industry be discontinued at this time. The Bureau file on this matter, however, will remain open, and in the event information of interest to the Director is developed he will be advised by individual memorandum. If in the future Communist Party activities in this field so warrant the running memorandum will be reinstituted.

RECOMMENDATION:

That the running memorandum on this matter be discontinued

Enclosure

| Property | Prop

Corrected page to meno helmont to Boardan dated December 1955, re "Communist Incil ration Into The Messon Founce Industry, Internal Security - C, Bufile 100-138754." Hatas

MR. L. V. BOARCHAN

January 3, 1956.

MR. A. H. BELHOST

COMMUNIST INVILTRATION INTO THE MUTION PICTURE INTUSTRY INTERNAL MECURITY - C magica 100-138754

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RECOUNTEEN STOLE

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Figure	

January 3, 1956

RUNNING MEMORANDUM ON COMMUNIST INFILTRATION INTO THE

MOTION PICTURE INDUSTRY

(Up to Date as of December 31, 1955)

100-138754-1103

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L HISTORY AND DEVELOPMENT OF THE CUMMUNIST PARTY IN HOLLTHOOD

Communist Declarations of Interest in Motion Picture Industry

Willi Munnemberg, for many years a Communist Party functionary in Germany, in an article entitled "Capture the Film F with the subtitle "Mints on the Use of, But of the Use of, Proletarian Film Propagands" which appeared in the Daily Worker on July 23, 1925, stated as follows:

"We must develop the trumendous cultural possibilities of the motion picture in a revolutionary sense.... One of the most pressing tasks confronting Communist parties on the field of agitation and propaganda is the conquest of this supremely important propaganda weapon until now the monopoly of the ruling class, we must wrest it from them and turn it against them."

In stressing the importance of the motion picture, Numbers calls attention to the fact that "the total attendance in the movie theaters of England, France and the United States is perhaps even today (1925) greater than the total number of newspaper readers in those countries." Numbersherg also states in this article "not the destruction of tools and technical equipment, but their conquest and their turning to the use of the labor movement, for the idea-world of Communism".

In a second article by Musnsenberg found in the Daily Worker of Saturday, August 15, 1925, entitled "The Picture and the Film in the Revolutionary Movement", he quotes internationally famous Communists concerning the importance of motion pictures to the world Communist movement. He quotes Vladimir Ilitch Lenin in a conversation with Comrude A. V. Lunacharski, the former Soviet Commissar for Public Education, as stating:

"You must powerfully develop film production, taking especially the proletarian kino (motion picture theatres) to the city masses and in still a much greater extent to the village. You must always consider that of all the arts, the motion picture is for us the most important."

Numeroberg also quotes the Chairman of the Executive Committee of the Communist International, Gregory S. Zinoviev, conserning the motion picture as follows:

"The sotion picture in the possession of the bourgeoisie is the strongest means for the betrayal and befuddling of the masses. In our hands it can and must become a mighty weapon of Communist propagands for the enlightening of the widest working masses."

 He quotes	Clare !	letkin wh	bas be	on referre	d to as the	oldest	revolution	ALT	,
and an 1	etamite	friend of	Lenin	as stating	econcerning	the ele	mificence	of '	
in the Co									

"On no account can the Communist movement ignore the prepaganda power of the motion picture."

WILLIAM C. SULLIVAN: JC

In addition to these quotations sited by Museusenberg, he also wrote in his article as follows:

".... In the factories or after working hours we could show the workers by means of trick film the constant levering of their living conditions, of the actual levering of their wages in comparison to the rising prices, and thus demonstrate the actual working out of beargonials control of politics and industry,

"There are hundreds of notives and objectives that can be utilized in film propagands. We are not oblivises to the coloscal emessains difficulties, technical and organisational obstacles, that stand in the way of all those suggested plane. Much groundwork would already be son if we could put every Communist Party and organisation into a position to show a monthly film chronicle of the most important happenings in Soviet Russia, and thus to bring the development of this strongest prop of the international proletarian and revolutionary movement into the clear vision of the masses."

Mucasemberg concludes this article with the following statement:

"There must no longer be any country in which the Communist Party and its groups do not make extensive propagandist use of the motion picture film." (Daily Worker, Thursday 7/23/25; Daily Worker, Special Magazine Supplement, Sat., 8/15/25; Soviet Communism-A New Civilization by Sidney & Beatrice Webb)

With regard to the aforegoing quotations, it should be pointed out that they were taken from the Daily Norker, which is the Communist daily paper for the eastern part of the United States published in New York City.

Communist Tactics, Strategy and Methods of Operation

The deceptive tactics employed by the Communist Party have been indicated by their use of trickery and subterfuge to gain an objective. The following quotation of V. I. Lenin, regarded as the "great god" of the American Communists whose writings are their bible, are being set out as indicative of the above.

"The strictest layelty to the ideals of Communism must be combined with the ability to make all necessary practical compromises, to manuscry, to make agreements, sig-mags, retreats, etc., so as to accelerate the coming to power..." ("Left-Ring Communism, Infantile Disorder", by W. I. Lenin-International Publishers, Co., Inc., 1940, pp-75-76)

Present Tactical Line

Confidential Informent of the Communist Party in the Les Angeles Office, who is a former member of the Communist Party in the Les Angeles area and has been closely affiliated with the motion picture industry for a considerable period of time, has stated that there has been a noticeable change in the general tactical lines and methods of operation in the Communist Party in the film industry. We stated that this is apparently due to the wave of exposule of individual Communists and Communist

Party line followers in government and other circles as a part of the bread compaign of the attack now being unged on Communism. He related that there has recalled a change in its method of operation and testine to must those compliance. He stated that some of the former outspoken leadure of the Communists on full as Communists dispublishers have drawn back to less important positions and have less to say epochy in Communist affairs, while those who have not been so active of so wall-known have formed to the front to carry on the program not as Communists but cancellaged as "liberals" and "progressives."

Informant whose related that these Communists are even boring within the anti-Communist severant with the edjective in view of taking ever the novement and directing it to less harmful channels, the result being that Communists are attacking themselves but not sufficiently vigorously enough to hardcally have themselves or their movement. He related that these are all a part of the testion which were laid down at the Leminist School of "strategy and testion." It should be pointed out that this informant.

Party, has considerable knowledge of the Communist strategy and taction.

prominent sympathisers in the motion picture industry to further their policies. He stated that by using these persons of high standing and influence the Communist Party hopes to cover up these individuals, real Communist connections.

Confidential Informant contains also related that a large percentage of this pro-Communist element was brought into Hollywood during the period from 1935 to 1944. Many of these individuals were European refugees who came to this country following the rise of Maxism in Europe and were employed in reliable positions in the field of writing and directing. The majority of these people, although not openly admitted members of the Communist Party, have shown a sympathy to the Communist cause or have moved in Communist circles in the motion picture industry.

Considential Informant provided information indicating that the Communists have recently lost grown to some extent in the trade union field because of the failure of the strike of the Conference of Studie Unions. He indicated, however, that the Communists have more than made up for their failure by having many of their sympathisers placed in high executive positions such as directors and writers. He related that this latter type of punctration is more insidious because of the reputations and influence gained by those elsewhed in this manner. An outstanding example was the appointment of Dore Schery to be Mirector of all production: at MMD Studios. Mr. Schery has followed the Communist Party line for many years, has anguged in the activities of and supported a number of Communist influenced organizations. Informant makes by an outsider that he has been involved in Communist activity. This pattern appears to be followed closely, according to the industry, tending to make it somewhat secret from any criticism of a definite of specific metaps.

Harly Communist Party Mistory and Organization in Sallyment

Confidential Informant that the League of American Writers, as a convention held in New York City in April

of 1935, decided to form a Pacific Coast Branch of the League of American Britars and related that at that time him Brank was the Estimal Secretary of the League of American Britars.

The United Progressive News of September 22, 1936, reflette that some 25 states attended the first local (Los Angeles and Hellywood) meeting of the Longue of American Writers on Sunday night and that included in this group was V. J. Jarons (true name Issue Romaine). Brithe way of identification, it desult be pointed out that V. J. Jarons is one of the localing theoreticians of the Communist Party name helding the position of Associate Milton of the menthly theoretical argum of the Communist Party, "Political Affairs".

has relieved that in 1995, V. J. Jerome, identified exove, thus to Hellywood from New York in an effort to organise Communist Party units in Hollywood among the writers, producers and actors.

Informant was a senser of the Communist Party, direct orders came down from the top structure of the Communist Party, 0.8.4. to all units in the Los Angeles Area instructing them to intensify and consentrate their activities in Hellywood and the motion picture industry. The directive emphasized the fact that Communists must try to capture the labor unions and pointed out if this were done, the unions could be of transndous service in influencing the type of picture produced. The directive also contained a specific call to the Communists requesting them to concentrate on the so-called intellectual groups in Hollywood which are composed of directors, writers, artists, actors and actualized and the highly paid technicians.

Assording to the various in the Communist plans of infiltration of the motion picture industry were various schemes to capture labor unions, influence management, make friends among the company executives and to penetrate the so-called intellectual groups. He stated by mobilizing the Communist Party back of a particular picture which was to the liking of the Communists, management was put on notice that it could expect transmions support from the Communist Party in an effort to make the picture a success.

Structural Development of the Communist Party in Hellywood

Following the work of V. J. Jerome and the appalatment of Herbert Riberson. and John Howard Lawren to executive positions in the Communist Party, Hollywood Section, the Communist Party was reorganised in short 1912. According to Information to the best best identified as

Groups the establishment of the Merthwest Poetics of the Communist Party in Los Angeles. It mam't until this time, according to that the Los Angeles County Communist Party had jurisdiction over important Communists in Mollywood. According to this new section was to encompass all Communist Party members in Hollywood including the Communists in the metics picture and radio industries.

Through a most highly reliable but very delicate source, it was ascertained that the Northwest Section was under the leadership of the fellowing individuals known as the Section Resentive Committees:

John Hounrd Lameon Waldo Salt Margaret Bennett Wills Louis Harris Elizabeth Leach, also known as Elizabeth Senson and Elizabeth Glenn Mischa Altmin M. W. (Bill) Powerence

It was ascertained that John Stapp was made the Organiser.

John Houard Lawson, Elisabeth Leach Glaum, and John Stapp, in earrying on the work of the Morthwest Section and, its successor, the Hollywood Section of the Los Angeles County Communist Party, maintained contact with the Headquarters of the Los Angeles County Communist Party.

On June 13, 1947, Henry Winston, Mational Organisational Secretary of the Communist Party, USA, was in Los Angeles, California, and on that occasion he discussed the Hollywood Section of the Party stating that Hollywood was important to the entire country and that one person must be responsible for the Hollywood Section to the Mational Office. He indicated this person should be John Stapp, the Hollywood Section Organiser.

Informant section in 1947 at approximately 900 persons. Of this number, the Party records indicated approximately 600 were employed in the motion picture and radio industries. Of the 600, approximately 300 were actually employed in the motion picture industry.

Communist Party Membership in Hollywood

The Communist Party in the Hollywood Motion Picture area has developed an organised body, particularly among the unions and cultural organisations. There were in 1947, 520 individuals in Hollywood who were or had been identified as Communists. These individuals were either connected with the Hollywood motion picture industry or the Hollywood radio industry.

Communist Situation In Hollywood 1948-1949

Confidential Informant continues in January and February, 1945 reported that the general situation in the motion picture industry, resulting from years of infiltration by Communists, was at that time in a most critical state. He attributed this situation to the investigation of Communism in Hollywood by the House Committee on Un-incrican Activities in October, 1947, and notoriety which that investigation had given to Communist influence on motion pictures.

This informant attributed this condition partially to a boycott of theaters, particularly in the Middle West and smaller communities, because of the Communist tains of pictures and the employment of known Communists and appethiners in the making of pictures.

Another reason, according to this informant, why the motion picture industry was in a critical state was due to the fact that producers could not decide on what type of pictures to make, fearing that some pictures might add to the reputation of Hollywood as a center of Communist activities.

Information also stated that Communist infiltration of the motion picture industry and begun in 1935 and was not unknown to the heads of the industry and, in fact, some of the top studio officials had actually given aid to the Communist penetration. This informant stated that in order for the producers to protect the industry and their own financial condition, they had found themselves lined up with the Communist Party in a united front to oppose any investigation of Communist infiltration into the motion picture industry, and that the producers now find themselves working hand in hand with Communists, Communist fronts, and all elements sympathetis to that cause.

According to this informent, following the Washington hearings in October, 1947 the producers had issued a statement that they would not employ known Sommmists in the motion picture industry and would voluntarily alean house of all such elements. As a result, certain writers and directors were discharged, but the movement proceeded no further. The apported that all the efforts of the producers were, at the time of his report, directed toward covering up the Communist mituation in Hollywood and using all possible pressures to discredit and, if possible, abolish the House Committee on Un-American Activities.

Informant further reported in February, 1948 that the Jewish question was becoming very apparent in Hollywood. He also stated that Jewish publications the uselves were raising the issue that the House Committee and all other government agencies or state investigative agencies concerned with the investigation of Communical were actually attempting to attack the Jews rather than the Communicate.

The informant stated that the majority of producers in Hollywood are Jews and that about seventeen of the nineteen "infriendly witnesses" subpossed before the House Consittee in October, 1947 were also Jews, that the racial issue is becoming more and more apparent, and that the producers and those in high positions are becoming so sensitive on the subject that they are actually becoming morbid about it. This attitude, according to the informant, plays right into the hands of the Communists who explain the work of the Investigative Consittee as a sign of rising Passism in America.

On July 17 and 18, 1948, the 13th District of the Communist Party held a convention in Los Angeles and John Stepp addressed the convention on the subject of the Party's work in the cultural field. He described the entertainment industry as a fringe industry under capitalism, but of value in expecting the contradictions

in which capitalism is being plunged. In connection with the motion picture industry, the cited its inefficient methods, the competition for fereign markets, the high coverhead for malaries for Vice Presidents, and the millienties of speed-ups and the millienties

Indications were received during the Tall of 1948 indicating that financial contributions to the Communist Party were not as freely available in Hollymood as had been the case in the past. It was indicated that many of the individuals in Hollywood were in financial straits, such as the "Hollywood Ten", and that other Party members in high salary breeksts were inclined to "cover not and to contribute only to Party functionaries and to controlled organizations.

During the early part of 1949 it was learned that the Cultural Section of the Communist Party in Los Angeles claimed a total membership of 407, which indicated that some 400 Party members were employed in the motion picture, radio, and allied industries in the Hollywood area, including individuals who were members of various professions, such as lawyers, doctors, scientists and authors who, for one reason or another, felt they could not afford to risk emposure of their Party membership. At this time it was learned that of the 407 total, 387 members had actually been registered for the current year as of March, 1949. This indicated that approximately 95% of the cultural membership were on record as Party members for 1949, and that their dues were paid up to date. This was a better record than the county membership as a whole, of which approximately 86% had been registered for the year 1949.

The memberships of the clube in the Cultural Section are broken down with a membership limit of approximately 20, and for the purposes of additional security, each alubitself is again broken down into groups of six or seven members. Of the clubs in the Hollywood area, the following are known to exist: Jacob Leisler (for writers), Tragon (for members in the radio industry), Fiske, Francu, Barbusse, McGuire, and Haldans. With reference to the Haldans Glub, at least helf of its membership is reported to consist of comrades with ten or more years of membership in the Party, while the balance of the Club is composed of individuals considered prominent by members of the Communist Party.

With reference to the history of the Communist Party in Hollywood, the column of Nob Considine appearing in the "Mashington Times-Nerald" of March 4, 1949, stated that late in the 1930's the Communist Party began to move some of its more talented individuals into Hollywood, but that the organizers "found a fertile field of endeavor among some of the tinseled souls who had developed a guilt complex over their earnings or a lust for power growing out of an intellectual contempt for the pieneers who bessed them." Considing commented that it was a move which should be expected insampch as products of Hollywood were being witnessed by 75,000,000 Americans each week, and that Lemin had devoted much thought and some wordage to the need of seising the medium.

ISTORY AND DRYKLOPHERS OF THE COMMUNICY PARTY IN MOLLY

Les Angeles Informat Total in Cotober 3, 1949, reported that the so-called Cultural Section of the Low Angeles County Communist Party had registered 63.6 of the current membership which was about the average percentage figure for the entire county numbership at that time. Informent reported, however, that registration figures indicated forty-eight "drops" for the Celtural Section which was for above the average for the other divisions and sections.

On January 3, 1950, the informant reported that as of Outober 1, 1949, the Cultural Section had registered 398 of its members which comprised approximately 9% of the total membership in Los Angeles County.

reported that the Cultural membership Los Angoles Informent was still exercising strict security measures, that no telephonic contacts were made unless absolutely necessary, with elube being broken down into small groups. The practice was also being followed of dispersing automobiles at meeting locations and those attending meetings did not leave meetings in a body. Also, according to the informat, great security measures were being empreised in recruiting in order that the individual doing the recruiting would not have to expose his Party membership to the person approached until a definite decision had been reached that the individual was to be offered Party membership.

m Jenuary 21 reported that the Los Angeles Informent registration for 1950 had been providenly completed and that as of Jenuary 1, 1950, the Cultural Division had sotually registered a total of 332 of its membership which was approximately 90% of its previous registration. The figures furnished by this informant should the current breekdown of the Cultural Section as follows:

> Female- 160 In business or self employed - 14

The informant also furnished figures concerning the length of lime of Party numbers as follows:

Carlo married and a second

The union affiliations of the Party members as furnished by the informent were as follows:

AFL - 80 Independent - 91.

The occupational breakdown of the Cultural Section membership, according to this informant, is as follows:

writers (including books, etc) - 116
artists, actors, etc - 101
engineers, draftsumm, technicians - 2
mesicians - 6
newspaper writer - 1
office workers - 7
salesmen - 4
social service - 1
students - 4
others - 3.

Los Angeles Informent preparted that John Stapp is the only full-

With regard to the above figures regarding length of time in the Party, it is noted that only two members of the Cultural Division have been in the Party less than one year indicating a lack of new recruits possibly because of extrems security measures on the part of the members of the Cultural Division. It is also noted that the Cultural Division does not include dectors or lawyers while in the past (1947) both doctors and lawyers were attached to the Cultural Division, according to Les Angeles Informant indicating that the Cultural Oroup in Hollywood is limited almost exclusively to the motion picture and allied industries.

HIS TORY AND DEVELOPMENT OF THE COMMENS? PARTY IN HOLLYWOOD (April 16, 1950, to June 29, 1950)

Marketin Color Barrer

In the April 10, 1950, edition of the "New York Mirror", on page 25, in a column by Lee Mertingr there appeared an article esmoorning "Reddig Pinkos, Pronters in the Entertainment Field." In this article Mertiner of stated that in recent years many big names in above business have endorsed Communist fronts or appeared on platforms with acknowledged Stalinists bud that after "pinkos went out of fackion" the stars reversed their positions. Be indicated that some of such individuals were still Party numbers, but underground, while others had been "taken in" in their support of such organizations.

He then set forth what he described as his "selected list" of entertainers who had supported Communist fronts or had appeared with known Communists. Included among the individuals he named were the following:

> LATTY ACLOS Humphrey Bogart Charles Boyer Abe Burrows James Cagney Charles Chaplin Joseph Cotten Olivia De Haviland Kirk Douglas Malvin Donglas Henry Fenda Ave Gerdner John Garffeld Paulette Goddard Rita Hayworth Katharine Hepburn Lena Horne Marcha Heat

lia imter Hex Ingres Denny Laye Gene Kelly Myrna Loy Mr. and Mrs. Fredric March MATER Burgess Meredith faren Marley Paul Mani Larry Parks Gregory Peck **Vincent Price** Ann Revere Artie Shew Orson Kelles Cornel Wilds Anna May Work.

The column "On Stage" by Joseph L Shipley which appeared in the "May 6, 1950, edition of the "New Leader" made reference to Communist infiltration into the theater during the last twenty-eix years. In this column be indicated that the more radical aspects of life had found reflection in the theater and that during 1935-1939 in the Federal Theater jobs had gone mainly to those "who know the Red angles." He cited the production "There Shall Be No Hight" which had been for the purpose of raising funds for the "Seviet-trampled Finns." He also indicated that specially

GHS: jgh',

formed companies presented left wing plays and in this connection named the Theoter Union (1933-1937) with Michael Gold and John Howard Lawsen; The Group Theoter (1932-1941) and similar bedies in Philadelphia, Chicago, Los Angeles and San Francisco. Shipley stated that some of these plays were so definitely Communistic that at the safe of the play both the players and the mudience would sing the Internationals.

He continued the column by stating that more recently plays by writers with such tendencies have stopped herelding the Seviet system and instead concentrate on one or another of the imperfections in our own country. He then stated, "It is no ecincidence that playwrights whose works have most secrebingly flayed the American way, most vividly pictured evils in our system and secondrals in our midst are prominent on the list of Red 'front' organisations and Communist rellying groups."

An anonymous communication was received by Mr. Victor Rissal which he furnished to the Bureau. This communication postmarked in Los Angales April 25, 1950, asked several questions in connection with Communist infiltration into the motion picture industry. Among such questions were the following:

"Is it true that the Commiss have taken over the enti-Commis movement in Hollywood?"

"Is it true that a certain star is or was a secret member of the State Committee of CP?"

"Is a certain ex-govt official who put the Hollywood 'fix' on the House Committee getting very nervous?"

"Is it true that a top Hollywood exec don't sleep well becomes of a ten grand donation to the Furty?"

The communication then concluded by stating that the writer did not know the answers to the questions and that there were many other questions.

Copies of this material have been furnished to New York and LosAngeles with instructions to attempt to identify the writer of the communication.
A laboratory examination of the original documents was made with negative
results upon comparison with the anonymous letter file and handwriting specimens
of Communist key figures.

Bourse to Barbo dated

Farly in 1948 Sidney Bernstein, who is generally known as Sid Benson, appeared in the Los Angeles area and during his stay was elessly associated with cultural activities of the Communist Party in Rollywood although investigation did not determine what his status was with relation to Hollywood Communists or the Cultural Group.

On March 28, 1950, The content of voluntarily appeared at the los ingeles Office and furniture intermities concerning the Communist Party affiliations and activities since he joined the Communist Party in 1937. Although willing to discuss his our activities, the loss hesitant to identify any of his follow GP members in the notion picture industry. However, he did furnish information concerning the activities of Sidney Bernstein as follows.

5.1

In about 1947 some differences of spinion arose many the Communist writers in Hallywood which developed into two factions, one group of whom was referred to as "The Young Turks" which group falt that the function of the Communist writer was to make his contribution to the Party through his writings without being involved or burdened with actual GP organizational work. The other group professional referred to as "The Old Guard" which felt that a Party member's function, even among writers, was first - organizational work for the Party and secondly - writing.

As a result of this divergence of opinion the group known as "The Young Turks" wan out with the result that it was suggested by several in this group that someone be brought out from the East to handle organizational work among the writers and serve as an assistant or limitson man with the CP's full time functionary among the cultural groups. (This functionary was John Stapp, Section Organizar of the Hollywood Cultural Section).

refused to identify the writers who made this suggestion but did admit that Bernstein was the man who had been sent out from New York to Hollywood and that Bernstein had been previously known to the writers who suggested that he be sent. Stated that for approximately eighteen months Bernstein remained in Hollywood and worked closely with Stapp, the Section Organizer, and that Bernstein was supposed to be the representative for the writers while Stapp represented the Communist Party Cultural Section.

expressed the opinion that Bernstein had failed in his mission and that "they had to get rid of him" with the result that Bernstein returned to New York in the fall of 1949.

Confidential informants have previously advised that screen writers Waldo Salt and Abe Polonsky appeared to be the two writers who received Bernstein and with whom he was most familiar. Informants have also advised that Alvah Sessie had written dernstein suggesting that he come to Hollywood.

HISTORY AND DEVELOPMENT OF THE COMMUNIST PARTY. IN HOLLYWOOD (June 24, 1950, to December 31, 1950)

Lee Angeles Information who was a member of the Communist Party in Hollywood, particularly in the cultural groups, for more than ten years, furnished information concerning the early history and origin of the Communist nevenent enouge the intellectual elements in Hollywood. This informant stated that in his best recollection the Communist nevenent actually began to get underway in Hollywood in about 1936, although there had been a Communist Party organizational unit prior thereto covering Hollywood. This early organizational unit was comprised chiefly of so-called street units, the make-up of which did not include cultural or intellectual people who could not afford to be exposed as taking part in Communist demonstrations.

The informant was of the spinion, however, that even prior to 1936 there were comparatively few cultural members in Hellywood who maintained linioen with Lee Angeles County Party headquarters. Among the individuals this informant recalls who were active in this early unit were Herbert Bibernan and Hora Helgren.

The informant advised that in about 1935 or 1936, V. J. Jerome, a member of the Communist Party Central Committee in New York, travelled to Hollywood for the purpose of investigating a Party functionary who had been careless in handling Party funds and also for the purpose of organizing a definite plan to recruit Party members among the cultural and intellectual people in Hollywood. The informant stated that the really important people in the Communist movement in the cultural and intellectual groups have always been the writers who have been consistently considered as the cultural leaders in the Communist novement in Hollywood.

This source reported that as originally set up, it had been decided that the Hollywood cultural organization of the Party would by-pass the Los Angeles County Communist Party office and would deal directly with Party headquarters in New York. Although he could not recall the exact manner in which this relationship between Hollywood and New York was carried out, he believed such an arrangement existed for several years until about 1941 or 1942. He believed the cole purpose of this arrangement was to give as much pretection as possible to the luminaries and other people in Hollywood who could not afford to be exposed as being affiliated with the Communical Party.

July 25

The informent advised that concilue during 1938 after the return of Jerone to Jew Fork, the culturel argumenties in Rollywood was fairly-well established, although on a comparatively small scale. He recalled that either during Jerone's stay in Hellywood or shortly after he returned to Jew York, John Howard Lawson came to Hellywood and from them on was the top man among the Hellywood cultural element in the Party. The informant stated that there is no question but that Lawson has consistently through the years been the Communist arty leader in Hellywood as for an the notion picture industry and other cultural groups are concerned.

This informant identified the following individuals as comprising the early cultural group in Hollywood:

Louis (Lou) Barris - Friter
John Howard Lawson - Friter
Ring Lardner, Jr. - Friter
Barold Buchman - Friter
Biohard (Diek) Collins - Friter
Maurice Rapf - Friter
Michael (Mickey) Uris - Friter

Herbert Biberman - Friter
Berethy Tree - Actrees
Samuel Ornits - Friter
Martin Berkley - Friter
Merten (Mort) Grant - Friter
Madeline Buthyen - Friter

In approximately 1942, the Hollywood cultural setup was reorganized, according to the informant, and at that time
was placed under the jurisdiction of the Los Angeles County
Communist Party office. Under this setup, a special eaction was
formed designated the Northwest Section which included all
cultural groups, principally those connected with the notion
picture industry. This informant recalled that the section
was split into various branches with one branch for writers,
another for actors, another for artists, another for office
workers, et cetera. The informant advised that this organizational
structure remained intact but that during 1944 when the
Communist Party theoretically went out of existence and reformed
as the Communist Political Association, it brought organizational
changes to Hollywood which established the branches more along
community lines rather than occupational lines. This organizational structure lasted only a short time, however, and by 1945
it was again overhauled and the cultural members again kept
separate and apart from the rank and file members.

In approximately 1947-1948 when this informant was last actively associated with the Communist Party in Follywood,

e fellowing individuels, according to the informant, were these the he according to the fellowed erea regardless of whether or not they may have held actual functionary positions;

John Howard Lawson Paul Jarrico Albert Halts Mitchell Lindows Letter Cole Soldie (Mrs. J. Mourd) Bronderg Zerbert Bibernes Mike Filson John Tober

Ring Lardner, Jr. Palés Sals Abo Polonsku

In October 1950, former Communist Party functionary, furnished on Ayone of the Lee Angeles Office & list of individuals who had been identified by John L. Leech as people preminent in the notion picture industry who had been affiliated with the Communist Party. Leech was the Organiser of the Los Angeles County Communist Party for about a year. during 1935-1936. With regard to the reliability of Leech, it has not been completely established and because in some instances the Communist Party affiliations of the individuals he has listed have not been substantiated by other sources, complete reliance cannot be made upon hie information. individuals listed by Leech, according to Than Leach personally knew in the Communist Party and with whom he had attended closed Party neetings at one time or another are as follows. The individuals whose names are preceded by an asterisk have been identified as Communist Party members in the past by other reliable Les Angeles informants:

Humphrey Bogart Franchet Tone *Lionel Stander, (CP name J. Rand)
*Leater Colo
*Frank Tutile Trape Testle J. Edward Breakers Frederick March Sea Oraika Delton Trube Pad SSchulders 🗇 🛷 "Herbert Bibernen "Donald Odden Stewart Philip Donne

Prits Long Clifford Odete June Buir Wobert Staker White Bright Frenk Devis Florence Eldridge Milbert Helts -Sudie Oraite Work Powerd Lave on . Tesa Schlestbeer Aerdert Ziine Albe Jezose

Also, according to Leach listed a small group of prominent Hellywood individuals when Leach identified as nembers—at-large in the Communist Party directly responsible to the Central Committee but never present at Communist Party nestings attended by Leach. In this category, Leach listed Edward G. Robinson, James Cagnan and Charles Chaplin.

reported that John Stapp had been removed so the Communist Party Organizer for Hollywood and had been relieved of all leadership duties and assignments pending a full investigation concerning Stapp's activities. The informant advised that the Communist Party leadership had placed a charge of duplicity against Stapp charging that he micropresented the National Cultural Commission's report to the Cultural Division and that he had also misrepresented the political staunchness of the Hollywood 10 to the Committee office. The informant subsequently advised that Stapp had been replaced as Organizer of the Cultural Division by Milton Jordan, an active Communist in Loe Angeles and wisswhere over a period of years.

of Reverly Rille, California, a former Communies rurty member in a cultural group who still has a number of contacts among the Party membership in Hollywood, advised during June 1950 that he believes that a number of the eecalled cultural conrades are "on the fonce" as to whether to go along with the Communist Party or to drop out of its activities. The informant advised that to his knowledge several former active Party members connected with the motion picture industry have already either become completely inactive or dropped away from the Party entirely. He believed this change of attitude was due to the fact that these individuals have awakened to the fact that the Communist Party does not deviate from the foreign policy line of the USSR and that with the deterioration of international relations between the U. S. and the U.S.S.B. these nembers felt that the time had come for a decision regarding their remaining in the Party.

This source reported that the cultural groups in Hollywood are particularly security conscious and for all purposes are underground at this time; that the chief activity will be the creation of propagands on specific issues which will utilize to the utmost "big names" connected with the industry as far as possible. The informant stated that the biggest issue at that time big the "like" arising out of the situation in Koron while the least issue of nost importance to the Communist Party was that concerning the "Hollywood 10" and the campaign to obtain freedom for these individuals.

HISTORY AND DEVELOPMENT OF THE COMMUNIST PARTY IN HOLLYWOOD

(January 1, 1951, to June 15, 1951)

In Movember, 1950, the latter who was a member of the Communist Party in Los Angeres from 1929 until the latter part of 1936, furnished information concerning the history of the Party in Hollywood. During his membership in the Party, the Party organizer for Los Angeles.

CALL OF THE CAMPAGE STATES AND A SECURITY OF THE CAMPAGE AND A SEC

During the early part of the large was made organisational secretary of the Party recommon Angeles and concentrated his activities in Hollywood because of the need for finances. Through Sam and Sadie Ornits, and Louise Todd, organiser of the Los Angeles Section at that time, were introduced to several individuals in Hollywood. At this time, Seymour Robbins, better known under his Party name of Stanley Lawrence, was transferred to Los Angeles from New York where he had been connected with the Cultural Commission of the Party.

Todd and decided to transfer Lawrence to the motion picture industry in an effort to build the Party in that industry. Decided that one of the first persons to be active in the Party in Hollywood was Frank Tuttle, a director, and another individual named Frank Davis. By the summer of 1935, the Party group in Hollywood comprised approximately twenty individuals and it was felt that it was dangerous to have them all meeting in a single group. It was, therefore, decided to break the Hollywood contingent into small groups of five or six individuals which would be called 3tudy Groups instead of Party units.

During the year 1935, the on the basis of communications from the central office, became aware that John Howard Lawson and Herbert Bibersen had been members of the Party prior to this time as had Sam and Sadie Ornits. The process that he personally handled the transfer of memoership from New York to Hollywood of J. Rand, which was the Party name for Lionel Stander.

very quickly in Hollywood and among the members were Lester Cole, Robert Tasker, John Bright, Budd Schulberg and Jean Muir.

11/29

In approximately August of 1996, V. J. Jerome came to Los Angeles from New York under orders of the Central Committee and took over the Hollywood apparatus after which had little contact with the Hollywood contingent.

section was not entirely independent of the county office as it later became but, nevertheless, the county never tried to exercise the same discipline over Hollywood members as it did the rank and file. He further stated that the Hollywood section was almost completely secret from the rank and file of the Party and Party headquarters followed the policy of keeping it separated to such an extent that few, if any of the rank and file members knew of the existence of a Hollywood cultural section.

Based on his recollection, furnished the following information concerning the individuals hereafter listed.

Charlee Katz - isited Katz' home almost every week discussing Party matters.

James Cagney - During 1933 or 1934, Cagney was exposed as a contributor of finances to the strike committee during a cotton strike in the San Joaquin Velley, California, as a result of a raid on one of the Party's strike offices. As a result of the exposure of Cagney and the possibility of loss of finances from him, the local Party office was advised that Cagney would be handled directly by the Central Committee.

Frank Davis - Davis and his wife, now deceased, were two of the early members of the Party in Hollywood.

Humphrey Bogart - advised that, to the best of his recollection, Bogart came into the Study Group in Hollywood in the fall of 1935, but he never attended regularly and was somewhat

of a rebel, although he regularly contributed money. The recalls Bogart was a Party member but was never considered good Party material and the Party's only interest in him was that he did make a substantial monthly contribution.

Franchot Tone

contributor in 1926, to a meeting for Karl Browder held at the home of Frank Tuttle. The advises that Tone was a Party member, held a Party book and made a monthly contribution.

Lester Cole

acquainted with Cole, talked to him on numerous occasions concerning Party campaigns and knows that Cole contributed to the Party.

Frank and Tanya Tuttle

- advised that he knew Tuttle and his wife rather well, particularly all through the year 1936, and worked with Tanya quite closely.

J. Edward Bromberg

According to member was a member of the Hollywood Study Group in the middle 1930's and at that time was married to a sister of Emma Cutler, who was on the section committee of the Party in Los Angeles. Studyers contributed a minimum of two thousand dollars to the Party.

Dalton Trumbo

had no personal contact with iruses but knows he was on the Party's sustainer list and that he attended Study Groups in 1936, which would have made him a Party member.

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Padd Schulberg - Transferently him as a sember of the foung Communist League and as a member of the Study Group in Hollywood.

Herbert Biberman - Body sed that Biberman was a Party member as early as 1934, and recalls that he was a member of the Professional Unit in the Hollywood subsection of the Party.

Donald Ogden Stewart

records on Stewart but, according to hearsay, Stewart periodically attended the Study Groups and contributed funds.

Prits Lang - advised that Lang attended
Study Groups in Hollywood Infrequently
but contributed regularly to the
Party.

Clifford Odets - recalls Odets was a Party member and considered him as one of the best developed Party people.

Jean Muir

- stated he met Muir at one of the Study Groups in Hollywood and that her home was used periodically for Party meetings. He also described her as a rather militant individual and a close friend of Lionel Stander.

Robert Tasker John Bright considered both these individuals as very militant and,
on occasion, they had to be warned
about carrying their Communist
efforts too far, thus risking exposure. He advised that they were
also among the Party's best recruiters.

According to the Party's efforts among the cultural element prior to 1933 were limited to such groups as the John Reed Club and the Pen and Hammer Club which were mass organisations operated strictly by the Party. By 1936, Party membership in Hollywood had reached 42 and the members were divided into eight Study Groups and

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recalls the following individuals as members of these Study Groups: John Howard Lawson, Frederic March, Florence Eldridge, Marian Spitzer, and Frank Scully.

According to just prior to the transition to the individual Study Groups, the Party was receiving some ten thousand dollars a month from the cultural members in Hollywood. He also recalls that Lawson carried credentials of the Central Committee as a member of the Central Committee's Cultural Commission."

In December, 1950, Los Angeles Informent furnished information concerning the membership of the cultural division in Hollywood reflecting a total membership of 263. The membership figure in December, 1949, based on 90 per cent actually registered at that time, according to Los Angeles Informant was 332, thus indicating a decline in membership during 1950. The 1950 membership figures were not available in occupational breakdowns, with all cultural members being classified as "professional." As of December, 1950, according to Los Angeles Informant there were 499 classified as "professional" in the entire Party organization in Los Angeles, of which 283 (approximately 57 per cent) were concentrated in the Hollywood Cultural Division.

On Karch 22, 1951 a film writer, was incorviewed by Los Angeles Agence at his request.

advised that he joined the Communist Party in 1942, inasmuch as its aims seemed to be patriotic in support of the war effort. He was recruited, as he recalls, by either Richard Collins or Sam Moore. During 1944, he left Hollywood and dropped from the Party and when he returned in the latter part of 1944, again took up his Party activity and remained in the Party until 1948.

identified the During the interview, following individuals as farty members:

> Leo Bigelman Robert Lees Valdo Salt. John Stapp Henry Meyers Edward Eliscu Ring Lardner, Jr. Lou Solomon

Fred Rinalda Elizabeth Leach Les Rigley Madelene Ruthves Harold Buchman Jay Corney Maurice Rapt Robert Rosses

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Edward Daytryk Mae Benoft Virginia Shulberg John Yexley Maurice Clark . Arnold Menoff Somore Bebb Gordon Kaba Bess Taffel **Xeta** Reis Cyril Enfield Mickey Uria Alvah Bessie Frank Tarloff Larry Parks Charles Daggett Phil Stevenson Arthur Birnkrent Katle Roberts Joe Losey Maurice Carnovsky Helen Sloat Leavitt George Pepper Dan James Sylvia Richards Lloyd Cough Pauline Lauber John Feber Hy Kraft Mortimer Offner Armand D'Usseaw Michael Wilson Joseph Mischel Stanley Roberts Herbert Clyde Lewis

John Howard Lawso Vilma Shore Charles Leonard J. Edward Bromberg Paul Jarrico Peul Trivers Leopold Atlas Herman Boxer Ann loth Horses Lester Cole George Sklar Ben Barsman George Beck Marguerite Roberts Sanford Dalton Trumbo Howard Da Silva Ann Daggett Janet Stevenson R. B.Roberts Mel Levy Louise Losey Al Leavitt Hugo Butler Ed Robbin Lilith James Karen Morley Judy Raymond Barbara Meyers Lou Harris Bob Shaw Harry Carlisle Susan D'Usseau Julian Zimes Sol Bermen Bernard Schoenfeld

On May 3, 1951, writer who was identified as a communist Party member in 1943, appeared at the Los Angeles Office of the Bureau and was interviewed. Stated that he became interested in Marxism while account the University of California at Los Angeles, from which school he graduated in 1941. He joined the Communist Party in 1940, attended three meetings and quit, inasmuch as he could not understand the Party's position with regard to the Hitler-Stalin Pacs.

(m) 134 In 1942 he rejoined the Party under the name of the manual attended a few meetings in 1943-1944, and then became inactive until 1946 when he again became active at the urging of Albert Malts. He finally dropped out of the Communist Party in 1947.

known to him to be Party members;

Howard B. Davis
Joy Pepper
Robert Lees
Harry Carlisle
John Howard Lawson
Murray Abowits
Gordon Kahn
Bernie Skadron
Benn Harsman

George Pepper
Albert Maits
Val Burton
Sam Ornits
Abe Polonsky
Bleanor Abowits
Valdo Salt
Elliott Grennard
Norma Barsman

13/35

BISTORY AND DEVILOPHENT OF THE COMMENTE PARTY IN

(June 15, 1951, to April 15, 1969)

On September 8, 1951, the control of the constraint forty in next poor, california, from approximately 1897 through 1948, furnished information concerning the organization and development of the CP in Bullywood during its early formative period.

According to the CP in Mollywood was under the leadership of V. J. Jereme during 1937 and upon arrival in Mollywood in early 1937 the CP was in a state of flux in that its membership was constantly increasing and the individual members were shifted from group to group on almost a monthly basis. Endvised that the groups were composed of from 12 to 14 individual Communists and that before each group meeting a Chairman, Literature Secretary and Financial Secretary were elected for the group itself. He continued that it was the Party's policy to change group chairmen frequently in order to give every member leadership experience and a basic knowledge of parliamentary procedure.

recalled that the Bollywood Section was under the leadership of John Boward Lawson and that there was a section equalities composed of Herbert Biberman, Lou Barris and Goldie Bremberg under Lawson's leadership.

was the actual read of the CP in Hellywood although he remained under cover and directed activities of the CP through John Moward Lawson. He recalled that during the latter part of 1937 a wide split developed between Jerone and Lawson and that in approximately the latter part of 1937 Jerone was recalled to New York City by the Intienal CP leader and John Newerd Lawson became the "hinesin" among Mallywood Communist leaders. According to the split between Lawson and Jerone was ever Party tactics and Party leadership.

Jerone and felt that it was unwise to have Jerone in Mallywood working under cover when he, Lawson, could accomplish

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mere for the Party by working spealy among the dealership. According to during the period of his membership in the CP in Rollywood the Party's main activity was the attempt to infiltrate and control the various guilde and crafts in the motion picture industry.

Innce screen writer, and also a rec-lance writer, were interviewed jumming and furnished the fellowing pertinent information regarding the period comprising the latter part of 1945 after receipt by the Communist Political Association of the so-called Duclos letter which resulted in the scramble by the CPA in Hollywood to reorganize as the Communist Party, USA.

During the period of the Communist Political Association, 1944-1945, the leadership in Mollywood had continued to be in the hands of John Howard Lamson and Elizabeth Leach Glenn, the latter being the Organizational Secretary of the Mollywood Cultural Section.

During the change brought about by the Duclos letter a serious review was made of the Hollywood leadership during which period Soreen Writer Waldo Salt and Charles Glenn, also a writer and husband of Elizabeth Leach Glenn, assumed the Hollywood leadership. They were part of a secalled Interim Committee which was appointed to carry on the functions of the Hollywood Section while the Party leadership there was being reviewed.

Inasmuch as both connections with this Interim Counities, their recollections are based on firsthand knowledge.

This conmittee was node up of representatives from each of the dultural branches in the Hollywood Section such as the writers, radio actors and similar branches whose members were node up of individuals employed within the notion picture or allied industries. Elizabeth Glenn's home on Crescent Heights had been a sert of headquarters for the Hellywood Section up to this time and a number of the neetings of the Interim Committee were held at this place.

The Interim Committee was made up of delegates from each of the branches in the section and among those who were on this committee were the following:

Morton Grant

Richard Collins

Lester Cole

John Feber

John Howard Lameon writer

Goldie (Mrs. J. Edward)
Bromberg

Arthur Birnkrant writer

Sýlvia Richards

Waldo Salt

Elizabeth Leach Glenn

Arnold Monoff

Ann Roth Morgan

Barbara Myers

Ann Roth Morgan and Barbara Myers served as sort of secretaries for the Interim Committee meetings, maintaining the minutes and so forth.

The Interim Committee also served as a nort of section committee for the Hollywood Party during the change-over period and lasted all summer meeting four times a week at various places.

Separate from the Interim Committee was cetablished also a so-called Review Committee which was headed by screen writer Dan James. The purpose of the Review Committee was to go over the leadership that had been running the section up to the time of the Duclos letter and find out where it had gone wrong and to recommend whether the old leaders should be retained or new ones substituted for them.

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As a result of this review of the leadership Elizabeth Leach Glenn faded from the Hollywood picture, it being believed that the County Headquarters had noved her to some other section. For a time the leadership of John Howard Lawson himself was seriously challenged; however, in the final analysis the Courty Office backed up Lawson possibly on orders from the Haifanal Countities in How York and his leadership was restered and he continued to be the ranking Party member in the Cultural Section in Hollywood.

As a result of the deliberations of the Interim Committee, the Review Committee and the reorganization in Hollywood in general, the Hollywood Section "went proletariat" and was reorganized into three subsections, namely, Cultural, Industrial and Community. For a time thereafter the various cultural branches or clube in Hollywood were no longer formed on strictly oraft lines as had been the practice theretofore, that is, a particular branch or group might be composed of writers, actors, office employees, house wives or radio people.

The County Office of the Los Angeles Communist
Party appointed John Stapp as the organizer over the entire
Hollywood Section including those three subsections. Stapp
himself was not connected with the motion picture industry
and was strictly a paid functionary responsible directly
to the County Headquarters. In 1948 Stapp himself was
disciplined by the CP, removed from Hollywood and subsequently
put on probation for a year.

During the course of previous interviews during the earlier part of 1951, the following individuals as naving veen namers of and active in the CP in Hollywood in the past, within his experience and knowledge although he could not state of his own knowledge just what their Party status may be today.

Bert Bargenan Leon Beaker Cedrio Belfrage

Sid Benson Leonardo Bercovict Larry Binunds Bookshop (Enployees) Allen Boretz
Bill Copland
Andreis Deinum
Carl Dreher
Ann Frank
Ann Froelich
Lester Fuller
Arthur Galston
Valter Garland
Don Gordon
Fra Reflin
Dan and Lilith James
Pauline Lauber
Adele Jerone
Lester Koenig
Joan Laird

Millard Lampe Al Leanitt Charles and Helen Leonard Allen Levis Peter Lyons Jan McCortin Cameron McLensie Jane Medde Sidney Yvers Mildred Robinson Jerry Sackhein Harold J. Salemson Wike and May Simmons Elliott Sullivan John Weber Betty Filson

Julian Zinet

Based on information furnished by the company on August 14 and October 8, 1951, the CP membership strength in what the Party how calls the John Reed Division was 271 as of April 1951. It may be noted that the CP concentration within the film industry from the early beginnings in the 1930's has been designated progressively by such terms as "Studio Section," "Forthwest Section," "Hollywood Cultural," Cultural Division" and ourrently "The John Reed Division."

In the past the Cultural Division has been made up almost exclusively of Party members who were either directly or indirectly connected with the Hollywood motion picture and allied industries together with a few from such professional groups as doctors and lawyers. According to the informant, the composition of the John Reed Division as it is currently known remains generally unchanged.

A breakdown of the 271 Party members in this Division as of April 1951 is noted as follows:

Friters (film)

Friters (redie)

Actors

Artists

Dectors

Lampers

Students

Missellaneous

Special

Abroad

Unclassified

Tetal

In connection with the activity and affiliation of the John Reed membership with other organizations, generally referred to by the Party as "mase organization work," the informant eduted that it is clearly evident that by far the big majority of the John Reed Division members are affiliated with the Hollywood Council of the Arts, Sciences and Professions (ASP). Other organizations of this type in which the John Reed councides are members are the Independent Progressive Party (IPP) of Los Angeles County, the Jerish People's Fraternal Order (JPFO), the Civil Rights Congress (CRC), the American Committee for the Protection of Foreign Born (ACPYS), the Countities Against Remarification and the Mational Association for the Advancement of Colored People (MAACP). In many instances the CP members in Hollywood are also members of more than one of these groups.

Fith regard to the trade-union affiliation of the John Reed Division, it is noted from advice furnished by the above informant that the Party membership in Hollywood is scattered throughout the following unions. In some cases a Party member is a member of more than one of these unions.

Authors Equity Association (AEA)
Server Actors Guild (SAC)
Television Authority (TVA)
American Federation of Radio Artists (AFRA)
Serven Extras Guild (SEG)
Office Employees Industrial Union (CEIS)

I. HISTORY AND DEVELOPMENT OF THE COMMUNIST PARTY IN HOLLTWOOD

(July 15, 1952, to February 15, 1952)

On February 4 and 5, 1963, we woluntarily appeared at the Fashington Field Office and furnished considerable information concerning Communicat activities in Hellywood from 1937 to 1947. It is noted that the had been previously identified as a Communicat by several vitnesses appearing before the House Committee on Un-incrioun Activities in 1951. It is further noted that the himself appeared before this Committee on June 25, 1951, at which time he refused to affirm or dany Party membership. Following is a summary of the information furnished by the in the above interview:

In 1935, he became interested in Communism as a result of the depression and the influence of the New Deal although he did not join any Communist Party organization at that time.

In the early part of 1936 a fight existed between two Hollywood unions, the Screen Playwrights Union and the Screen Friters Guild; the former was set up by the notion picture companies whereas the latter was fighting company unionism. He became affiliated with the Screen Friters Guild inasmuch as he felt that company unionism was a bad thing. During the period of his affiliation with the Screen Friters Guild in 1936 many "splinter" meetings were held, some of which he knew to be Communist controlled. "Fraction" meetings attended solely by Communist Party members were also held.

In the latter part of 1936 he noved from New York City to California, became interested in the Spanish refugee situation and through this interest became affiliated with the Joint Anti-Fascist Refugee Countities in Lee Angeles. During the period of his affiliation with that organization he took an active part in its affairs and contributed financially to its cause although he was never issued a nonbership card. Through his activities in both the Joint Anti-Fascist Refugee Countities and the Screen Friters Build, he become acquainted with Michael Dris in the early part of 1937 and Dris recruited him into the Communist Party.

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Before a person could become a member of the Communist Party, it was prerequisite that he attend Marriet classes. Persons attending these classes were required to attend approximately six meetings before they would be referred to the new numbers classes. These classes were held weekly and were attended by approximately twelve persons. Buring these classes Married Lemin were repeatedly quoted and the point of the course was to show the philosophical development of dialectical materialism, Married interpretation of dialectical materialism and his synthesis thereof.

Following the completion of the above classes he began attending meetings of the new members classes in the early part of 1937. During the course of these classes leatures on the operation of the Party were held at which time it was explained that decisions of the Party originated at the bottom and also ones obligations as a Party member in terms of finances were explained to him. At that time dues for basic membership in the Communist Party were 50% or \$1.00 per month. However, members of the Hellywood Branches of the Los Angeles County Communist Party were told that they were to be assessed a certain percentage of their salary which was originally about 5% less agent's fees. These classes were attended by etz er eeven people and it was while attending these classes that individuals became members of the Communist Party.

Upon completion of the new members classes he was assigned to a branch of the Party, the name of which he was unable to recall. The Hollywood Section of the Los Angeles County Communist Party consisted of numerous branches, probably as many as eight or ten. Initially husbands and wives were put in separate groups. To the best of his recellection a branch consisted of not more than twenty persons and usually no fewer than eight or ten with meetings being held weekly in the homes of the individual members.

Buring the early part of his activity with the Party it was very council to have a Party name. These names were not used in branch meetings although they were a natter of record

with the Branch Secretary. Branch officers censisted of Chairman, Secretary, Literature Director and Financial Secretary. It was the responsibility of the Chairman to prepare the agenda and to preside at the nectings. Buring these branch nectings current events would be discussed and given a Marrist interpretation with much time being devoted also to Marry a approach to literature.

In approximately 1966 hereas transferred from the Communist Political Association in Les Angeles to the Communist Political Association in Sew York. While in Sew York he did not attend many organized Communist Political Association branch meetings although he did attend some cultural discussion groups of this organization.

In 1945 he returned to California. The first neeting he attended was a Section neeting of the Los Angeles County Communist Party in 1945 at which time this organization was in a great state of chass and disorganization. Although he had been initially assigned to a Screen Briters Branch of the Los Angeles County Communist Party Section in Hollywood, he was transferred to a trade-union branch upon his return to California. During this period of transfer he was assigned by the Screen Briters Guild to be an observer of the strike which was then in progress. He felt that possibly this assignment by the Screen Fritors Guild may have been made because he was a Party mender. During the period of his affiliation with the trade-union branch there were never more than eig members present at a meeting and the main concentration of this particular Branch was the strike then in In the latter part of Youender or early part of December 1945 he was reassigned to the Festwood Branch of the Bellywood Section and in late 1948 or early 1947 he had broken completely with the organizational etriciums of the Communica Party in Hellywood.

During the approximate 10 years that he was a member of the Party he had contributed between 15 and \$20,000 to the organization. The average contributions in the followed Section of the Party ansunted to approximately \$3,000 a north

Although he had disaffiliated himself with the Party both organizationally and finencially in 1947 or early 1948 he was subsequently approached in 1948 by John Bouard Lawson

to contribute money to the defense of the eleven Communicate Farty leaders then on trial in New York. Lancou stated that he was aware that the Communicate Party was badly in need of lands to provide adequate counsel for the eleven Communicate leaders and that the fact that the fact

During the period of his membership in the Party he was associated with numerous screen writers who also were members of the Communist Party. In fact the Communist Party held writers clinics for the benefit of these screen writers at which Party members were told that the only way man can understand the world around him is to study Marxistation approach.

To Communist writers the basic theory in life is Marrien and if one were a Marriet he thought as a Marriet. To his knowledge, however, Communist Party members who were screen writers were not compelled to submit scripts to the Party for review. However, these writers being Communist Party members were expected to inject Marxist interpretations in their scripts. Although he never personally submitted a script to the Party on occasions some writers were known to have taken scripts to such Communist Party members as John Howard Lawson or Albert Malte for their criticism. In these instances the literary aspects and the Marrist sepects of the script would be discussed. In his opinion. however, anyone who was dictated by the Party to intentionally slant a script toward the Party would have been of no consequence in the acreen writing profession. He felt that any writer who intentionally made an effort to inject Marxiet principals into his writing would have much difficulty in doing it while expecting to accomplish a hit. In himself never: intentionally elanted any of his screen pritings to reflect Marziet principles.

During the course of the afere-mentioned interview on February 4 and 5, 1953, the life of made the lists of names the first of which consisted of individuals when he identified as having been Communist Party members in Les Angeles during

the period 1937 to 1947 and the second of which included these persons when he feels were Communist Party members senetime during that period but is unable to state this of his own knowledge. It is noted that the wast rejerity of these individuals included in the above two lists have been previously identified as Party members and these names are not being set forth hereing.

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Stated that he had never engaged in any activity while a nember of the Communist Party of which he was achaned or which he felt was working against the best interest of the United States. He further stated that he has not definitely made up his mind do to whether he desires to testify before the HCUM although he has his doubte that he would. He stated that he still has a certain hesitation about mentioning names of persons whom he know to have been Communist Party members.

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RISTORY AND DETELOPMENT OF THE COMMUNIST PARTY IN MOLLYWOOD (July 1, 1966 - Bosenber 27, 1964)

Flater Blesel

In the October 15, 1986, edition of the "New York Mirror," there appeared a column pritten by Mr. Bleech is which he stated that the Communical "apparatus has been ordered to try to reinfiltrate the movie studios and the film colony from which it was purged during the Lorenn fighting."

The Lee Angeles Office was requested to furnish the Bureau any available information regarding Mr. Siesel's remarks and they advised that Martin Berkeley, film writer and former Communist who was a cooperative witness before the House Conmittee on On-American Activities, was the source of the foregoing comment. However, Mr. Riesel had "dreamed up" Berkeley's statement when it appeared in the newspaper. Berkeley readily admitted he had no evidence to support the statement and said the remark was based on his "feeling" and observation of meetings of the Soreen Friters Guild. Berkeley said there is a small bloc within the Guild which is following the Communist Party line on most issues. Berkeley believed that the Communist Party would never "write off" its one-time influence in the film industry, simply because of setbacks resulting from Heuse Committee on Th-American Lotivities hearings.

Les Angeles Upprove, commented that Berkeley, while entirely sincere, often expresses what are actually "hunches" concerning what the Communiet Party is doing without having firethand knowledge of it. Whiteless party to attempt to recapture the film industry at this time, that the one-time influence and effectiveness of the Communiet Party in Hollywood was lest as a result of the House Committee on Un-American Activities disclosures and the Kerean conflict, that the Communiet Party is nothing without agitation, and there has been no issue within the film industry to bring them out into the open.

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I. HISTORY AND DEVELOPMENT OF THE COMMUNIST PARTY IN HOLLYWOOD (July 1, 1955, through December 31, 1955)

On March 4, 1955, information was received from an anonymous source indicating that the Communist Party in Los Angeles County had prepared and issued a confidential questionnaire apparently directed to Communist Party members who are or have been connected with the motion picture film industry. Based on the type of questions asked in the questionnaire the purpose appeared to be to make a survey of effects of so-called "black lists" and "gray lists" in the Hollywood film industry.

II. COMMUNIST INFILTRATION OF LABOR

In 1935 the Communist Party ordered all units in the Les Angeles area to endeavor to capture the labor unions of the movie industry. It was felt that control of these unions would be of tremendous service in influencing pictures along Communist lines. The leaders of this Communist effort were reported, by former Communist Party members, to be V. J. Jarons and Jeff Eibre. One Michael Eistein, them attached to Antorg, is reported to have been a principal figure at one of the preliminary meetings held to launch this Communist infiltrational offensive. (II. 1)

International Alliance of Theatrical Stage Employees (IATSE)

The IAES2 (APL) was the principal active labor organisation in the motion picture industry in its early days. Its unsuccessful strikes led to the discontent; of its members and opened the door for Communist infiltration.

The IATSE's control of the labor field was challenged in the middle or early 1930's by the United Studio Technicians Guild (USTG), headed by the aforementioned Jeff Kibbe. Kibre sought to establish an over-all industrial union. In 1936 the IATSE won an election which had been called for by the USTG, in connection with an MIRB decision. The IATSE won: Kibre abandoned the field and his organisation dissolved.

Documentary evidence submitted to a 1940 AFL convention reflected considerable Communist activity in an effort to penetrate and control the motion picture industry between 1928 and 1938. (II, 2, 3)

In July, 1948 an officer of this organisation advised that Communists within the craft unions in Hollywood had "definitely gone underground" and had ceased all activity except of a business nature. (II, 71)

Motion Picture Industry Council (NPIC)

The MPIC, according to the "New York Times" of February 1, 1949, was established in late 1947 at the suggestion of Eric Johnston "to weld all the elements of the industry into a solid front after the enunciation of the anti-Communist hiring policy." The "Times" further stated that the MFIC had been split wide open by the withdrawal of the Hollywood AF of L Film Council, which represented, among others, the Screen Actors Guild and the IATHE. The withdrawal mas reportedly due to the election of Cocil B. Dettille as Chairman of the Council.—Deltille was described as being "persons non grate" to the AF of L because of a dispute with the Federation of Endie Artists; he had refused to pay a 41.00 "Effectment in 1944 on the grounds of political freedom. (II, 52)

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***Note: Source-references are to Section and page of the Running Memorandum current as of 7-15-49, of which this is a condensation.

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Serven Publiciate! Guild (SPG)

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In the spring of 1969 a Lee Angeles informent expressed the opinion that the JATSE would seem take over the SPG and eliminate all pre-Communists therein. He added that the IATSE also intended to take over the Costumere Union. Here these two stope were taken, the "back lot" or labor and of the picture industry, comprising 20,000 workers, would be free from Communist influence. (II, 79)

Screen Office and Professional Runlavees Guild (SOFES)

The Ostober 8, 1948 issue of "Gounterattack" referred to the SOPEG as an affiliate of the United Office and Pracessional Workers of America, and them described both as being "Communist-controlled." (II, 80)

The same publication reprinted portions of a letter from Barney Balaban, President of Paramount, to the SOPEG. Balaban stated that because union officials had refused to file non-Communist affidavits, Paramount declined to negotiate with the unions. (II, 80, 81)

The December 16, 1948 issue of the "Daily Worker" indicated that the SOPEG had been appealing to mode-goers in New York City to stay away from Loew's Theatres on Thursday and thus Help force the company to resume contract negotiation. The union had charged Loew's with months of "stalling." (II, 81)

Labor League of Hollywood Voters (LLHV)

In November, 1948 the "Rollywood Reporter" announced that the LLHV had been formed to block Communist penetration of motion pictures. Ronald Reagan and Roy Brower were mentioned as Chairman and Vice-Chairman, respectively. At a recent election, the LLHV had endorsed anti-Communist Sandidates. (II, 51)

A Los Angeles informant described the LLHV as being mainly an AF of L organization which had been formed to bring pressure on various AF of L organizations to eliminate Communists and to terminate the sponsoring of Communist-endorsed candidates.

The same informant expressed the view that the then current unemployment in the movie industry was providing an opportunity for a possible resurgence of Communist influence over Hollywood labor. (II, 81)

Metion Picture Norkers Industrial Union (MPWIM)

This organization was under direct Communist control during its existence (1934-36), according to a former Communist Party member. In spite of its successful growth, it was disbanded in 1936 in keeping with the Communist policy of liquidating independent unions and sending the members thereof into the A.F. of L. (II, p. 4)

Conference of Studio Unione (CSE)

Following his election as president of an AF of L Studio Buinters' Local in the Les Angeles area in 1937, Herbert L. Serrell soon became the leader of Communist factions in Hellywood labor circles. After developing the leaders of locals which had strong Communist groups therein, he took stops to set up an organisation dominating all locals. (II pp. 4, 5)

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The Conference of Studio Unions (CSU) was officially organized in 1941, with Servell energing as the overall leader of the Communist function in the Hollywood notion plature studios. The CSU's reported purpose was to organize all unorganized groups in the studios into unions which the Communists could control and, in the absence of a union proper to , workers of a parturaler craft, to place those workers in Sorrell's Painters' union.

The CSU fellowed the Communist Party line after the CSU's organisation in 1941; it carried on a program of agitation demanding local autonomy and "demouratic unionism," and advocating contempt for union officers above the local level. (II, 5, 6)

The CSU is reported to have taken up the Communist fight where the United Studie Technician Guild had left off, utilising, however, different tactics. The CSU was designed to form a wedge between the membership of the AF of L and the international unions of the AF of L, and, at the same time, to establish a solid front of those unions which the Communists had been able to bring into their orbit. (II, 5)

According to a former Communist Party member, the GSU is the organisation upon which the Communist Party relied for schieving complete domination of motion picture unions. (II, p, 5)

In January, 1943, the minutes of a CSU meeting reflected that a motion had been made and seconded (by two known Communists) protecting against the release of the picture "Tennessee Johnson." The resolution charged that the picture represented Andrew Johnson in a sympathetic light, and was unfair to Thaddeux Stevens, "a statesman... whose life-long struggle for the extension of democracy throughout America won for him the love of the people, Negro and white..." (II, 46, 47)

The minutes also reflected a resolution protecting against alleged consorship by the fascist Spanish government of the film, "For show the Hell Tolls." The resolution condemned the alleged submission of the film by its producer, with State Department approval, to representatives of the "Fascist government of Spain" for approval.

During 1943 the CSF strongly opposed the making of a film based on the life of Captain Eddie Rickenbacker. The CSF charged that Richenbacker had "forfeited his claim to heroism by exploiting his adventures to the detriment of the war effort through his anti-labor expressions." The CSF sent a letter in detcher 18, 1943, to Cary Gooper urging him not to discredit himself with labor by accepting the Rickenbacker role. The letter, on CSF stationery, was signed by Herbert E. Servall as President. Sorvall's Communist connections are set forth on page four of this section. (II, 48, 49)

A prominent official of the International Alliance of Thestrical Stage Employees advised that when Mickenbacker returned from the Soviet Union and praised the Russian soldiers, all CSU protests concerning the film based on his life ceased. (II, 50)

- 3 -

During World War II, the Communists, making political capital out of our alliance with Russia, successfully furthered their penetration of the sotion picture industry.

The CSU has engaged in strikes of a political character designed to break the Interpational Alliance of Theatrical Stage Employees, (IATEE).

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In March, 1965 a jurisdictional dispute between the CSU and the IATSE precipitated a strike. The Communist Party opposed this strike at first because of its "no strike policy" during the period of US-USSE collaboration. Immediately following the reconstitution of the Communist Party - USA in July, 1965, the Communist Party press gave full support to the strike, which was subsequently marked by violence. (II, 7,8)

The alleged purpose of the CSU in this strike was: (1) to keep the general labor situation egitated in line with the Communist program of creating confusion in the United States; and (2) to maintain intest the leadership of Herbert E. Sorrell.

In the fall of 1966 a similar strike was called by the CSU. It resulted in the arrest of numerous strikers and union leaders, about 1189 in all. (II, p.8)

On Movember 22, 19h6, according to the Los angeles Daily News of that date, the County Grand Jury returned felony indictments against 1h men for activity in the film strike. (II, 10) Of these, the following have been identified with Communist activities as indicated:

Herbert K. Sorrell. The Bureau's Laboratory identified Sorrell's handwriting on a 1930 Communist Party registration blank made out under a false name. He is reported to have participated in numerous organisations and campaigns of a pro-Communist nature. (II, 13-16)

Averill J. Berman. Berman has been active in behalf of Communist front organizations in the Los Angeles area. (II, 11)

MorveI D. Crutcher. In 19th Grutcher held CPA card 47439. (II, 11,12)

Frank J. Drdlik. On May 17, 19h7 an extremely reliable but highly delicate source advised that Drdlik was a member of the Communist Party. The record this source made available was dated December 11, 19h5. (II, 12)

Edward M. Gilbert. A highly confidential, thoroughly reliable source ascertained, on February II, 1947 that Gilbert was affiliated with the Whitman Branch of the Communist Party in the Los Angeles area. (II, p. 12)

Andrew Lawless. Lawless has been described by his own brother as a "right-hand men" of Herbert Sorrell (previously identified). However, while he is reported to have "played along with the Communists," he has not been identified as a Communist Perty member. (II, 16)

Russell L. McEnight. In 19th McEnight, as editor of a union journal, was allegedly accused (by the technical editor of that publication) of "plugging Communism."

In 19h7, according to a Los Angeles informent who attended a Communist Party meeting, the Communist Party supported McEnight's candidacy for the Los Angeles City Council. (II, 16,17)

John B. Hartin. Martin, according to a former member of the Communist Party, attended a meeting September 6, 1943, at which the "Motion Picture Labor Committee for Political Action" was founded. According to the source, the group's estensible purpose was to participate in national and local elections and to elect candidates favorable to the sause of the Communist Party. (II, 17, 18)

in the Matison. Matison was a member of the North Hollywood Section of the Los Angeles County Communist Party during 1946. (II, 18)

In July, 1947 eleven major Hollywood studios in the International Alliance of Theatrical Stage Employees (IAME) were must for \$43,000,000 by the striking Conference of Studio Unions (CSU). The suit charged that the producer and the IAME had an agreement to eliminate competition in their respective fields — to crush the CSU.

During the same period, another million dollar suit was filed in relation to the ten month old CSU strike. Sixteen members of the AFL Carpenters Brotherhood asked for \$28,000,000 in back pay from the major producers and the IATH. (II, 19)

In 1947 testimony was given at Hearings of the House Committee on Un-American Activities that AFL Notion Picture Painters' Union Local #644 (member of CSE) was dominated by Communists. The union strongly decided the accusations, pointing out that it had filed the non-Communist affidavit required by the Ent-Hartley Law, and the union's officers had signed it. Among the latter was Herbert E. Sorrell, whe has been identified as a former number of the Communist Party by the Tenney Committee.

(II, 51)
In February, 1948 before a House Labor Sub-Committee, Matthew Levy, IATSE attorney, charged that there was Communist influence in the CSU. He declared that the AF of L Carpenters Union was "joined in a marriage of convenience" with alleged Communist elements in an effort to destroy the dominant position of the IATSE. He added that "the subversive drive to bring all Hollywood labor under the influence of the Communist Party centers around the Conference of Studio Unions and Herbert E. Sorrell." (II, 71)

The publication, "The Film Daily," during the latter part of February and early March, 1948 carried articles regarding the House Labor Sub-Committee's investigation of a Hollywood jurisdictional labor strike. The March 4 issue reported the testimony of Herbert K. Sorrell, stating that he denied membership in the Communist Party and denied that an alleged Communist Party membership card for 1937 was his. The March 5 issue related that the Subcommittee was requesting the FBI to determine whether Sorrell had actually signed the card. The March 15 issue reported that the FBI had furnished a report that the handwriting on the alleged Communist Party card was that of Sorrell. Two days later the publication reported that John R. Robinson had testified that as a close associate of Sorrall in 1937 he has seen Sorrell's Communist Party card and had heard Sorrell brag about his Party membership. (II, 72, 73)

In July, 1948 a former Communist Party member advised this Bureau that the CSU had, for the time being, occsed open activity and that some of the Communist leaders of various unions had dropped out of sight. (II, 73)

During the spring of 1949 a Los Angeles informant advised that Herbert Sorrell, CSU leader, had been completely eliminated as a force in the motion picture industry and that the CSU had "ceased to exist." (II, 79)

Screen Writers Guild (SFG)

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The SNO, according to the Motion Picture Almanae for 1942 and 1943, was an affiliate of the Authors League of America, Inc. (ALA). The Los Angeles representative of the ALA, Ann Roth Morgan, was a member of the Communist Party as of November 19, 1945. (II, 19, 20)

The SWG was organised in 1933. According to a former Communist Party member, this was one of the first unions in the cultural field to come under the influence of the Communists in Hollywood. Among the original organisars were John Howard Leason, Samuel Ornits and Ony Endore, (II, 20)

One of the organisers of the Guild related that between 1935 and 1939 he realised that Communists were gaining control of the SMO through constant, untiring activity. After years of fighting this control, he withdres. He expressed his complete conviction that Communists were in complete control of the SMO despite the fact that the unjority of members was neither Communist nor sympathetic to the Communist cause. (II, 20)

According to the June, 1945 issue of the SWG's official publication, the SWG had approximately 13,000 members. Of this number about 100 were identified at that time as Communists by a confidential source. In addition, a former Communist Party member pointed out, a great many members were associates of Communists, members of Communist fronts, or Communist sympathisers. Other informants, well acquainted with the motion picture industry, stated that the SWG was actually controlled and operated by some 100 to 300 members who took an active interest in the work of the organisation.

(II, 20,21)

John Leech, former Secretary of the Communist Party in Los Angeles County, testified before that County's Grand Jury that John Howard Lawson had been sent from New York to Hollywood by the leaders of the Communist Party. Leech further stated that Lawson immediately became active in Hollywood Study Clubs, in the Communist faction of studio unions, and, particularly, in the organisation of the SWG. Lawson was the Guild's first president. (II, 22)

In July, 19h? Roy Brewer, international representative of the LATSE, stated that definite Communist control over the SEG was exercised in the main through John : Howard Lawson, Gordon Kahn and Essett Lavery (then President of the SEG). (II, 22)

Louis Budens advised that Lavery was supposed to be a well-known Catholic and was, accordingly, considered a good "front" by the Communists who also regarded him as a faithful follower of the Party line.

According to Busins, the Communists had figured prominently in the organization of the "wild and were in control of it as of 1965, when he left the Party. Communist leaders agreed that control of the Guild would provide the wedge for the control of all Hollywood. The purpose of the Guild was to improve the working conditions of its members and to strengthen the Communist Party's position in influencing public opinion. The Party used the Guild for forcing management and influential persons into line so as to avoid the heavy be wrage of criticism otherwise leveled at them. (II, 22, 23)

Of the 28 officers and executive board members of the Guild in July, 1947 ten were, or had been, members of the Communist Party. (II, 24)

Of 21 individuals connected with the Guild's monthly, "Screen Writer," during 1946-47, eight were (or had been) numbers of the Communist Political Association.

(II, 26, 27)

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As early as September, 1947 the SWO amounced that it was foing to fight the Swas Countities probe of Communist activities in Mollywood. (II, 51)

Hollywood journals stated in September 1987 that the SEG had been split over two main issues - one economic and the other political. The latter concerned a move by Guild president Exsett Lavery to have all executive board members sign the non-Communist affiliation certificates. (II, 51)

On December 15, 19h7 approximately 500 SEG members not with representatives of the Producers' Committee to discuss the latter's actions concerning the employment and discussal of Communists in the motion picture industry. (II, 52)

Two screen writers advised that the Communists were able, as usual, to control the conduct of this meeting. The representatives of the producers, hore Schary, Edward J. Mannix, and Wanger, attended the meeting to request that the writers, instead of criticising producers who fired Communists, join in with the producers in an all-industry public relations campaign. (II, 52)

Schary, according to the two aforementioned screen writers, stated that he followed RMO policy because he worked for RYO. At first he voted against their policy, but came to believe in it: "Our job is public relations. The producers told me that as soon as the stotlight is removed, things will get back to the may they used to be. We have got to make the could of America regain confidence in our industry." Schary asked his listeners to be "patient" and to help in the work of public relations. (11,53)

After Schary spoke, Dalton Trumbo, Communist screen writer, seized the microphone and shouted that the producers' representatives were liars, hypocrites and thieves. Trumbo charged that Schary had betrayed every principle the Guild was founded on. Mannix, according to Trumbo, had often told him that he had no objection to the employment of Communists. As for Tanger, Trumbo alleged that he had written every public utterance made by Tanger in the previous five years:

"Even more than that; during the United Entions exciting in San Francisco in telephoned me long distance, got ue an A-1 priority to fly to Frisco and had me ghost the speech for Edward Stattinius. Now they come here and ask you, my fellow guild nembers, to turn your back on me when I am fighting for a principle that concerns every ran in this room. I haven't changed one bit during the past year and a half. I am now what I was then. Are we going to be swayed by this lying hypocrisy?" (II, 52, 53)

Trumbo spoke in a disparaging manner concerning three writers who had acted as "friendly witnesses" before the House Constitutes on Un-American Activities. He said se would anonymously write these three writers into the poorhouse. (II, 55)

The focal point of the meeting was a statement of policy adopted by the newly elected all-Ouild board, which submitted it to the membership for approval. Some of the important points were:

(a) Recognition of the fact that there was a Communist sensee in America;

(b) Expression of the belief that both the Thomas Committee and the Communist Party were equally subversive:

Party were equally subversive;

(e) Disapproval of three numbers of the SWG who testified as friendly witnesses in Washington, because they stated publicly that the Guild was Communistedurinated;

(d) Manproval of the actions of the ten witnesses who refused to answer questions:

(e) Criticism of four members of the SWG (among the "Unfriendly Ten") for refusing to admit SWG membership, because they thereby placed the Guild and the Communist Party in the eyes of the public as two similar organizations.

Two resolutions were affixed to the policy statement:

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1. The Guild would appear as aminus <u>curiae</u> in the civil suits to be instituted against the studies by writers fired for Communist activity, and would supply them with "the best available counsel."

2. The Guild would combat any effort of the producers to form a blacklist of writers for their Communist activity, and would seek a court injunction to prevent the firing of any more writers.

Four of the screen writers who had been cited for contempt of Congress led a free-for-all battle to prevent approval of the statement. It was finally approved at 1 a.m. by a margin of two votes. Many of those who voted for it then began to vote for reconsideration. After another vote, the statement was tabled. Informants who reported on the meeting stated that many anti-Communists had left after the first vote on the statement. It was the same old story: the Communists outlasted their opponents and won the fight at 2 a.m. (II, 53, 54)

In 1947 a screen writer advised that anti-Communist groups within the SWG were attempting to establish a proxy voting system whereby they could control voting, as they believed they outnumbered the Communists. The latter had exercised control because of the inactivity of anti-Communists. This writer expressed the opinion that the dismissal of Communists was only "window dressing" designed to convince the public that Hollywood had cleaned house. He advised that screen writer Abraham Polansky was being grouped to take over John Howard Lawson's position as top Communist functionary in the SWG and the Hollywood cultural groups. Polansky has been identified as a Communist by this Bureau. (II, 55)

It was publicly announced that on January 13, 1948 the SWO held a meeting in Hollywood, at which the "progressive caucus" was defeated in its attempt to fight the black-listing of writers cited for contempt by the House Committee. It was stated at the meeting that Attorney Thursan Arnold had been retained (pending his partner's approval) by the SWO to defend the three writers (Ring Lardner, Jr., Dalton Trumbe, and Lester Cole) who had brought civil action against their producer-employers. (II 55, 56)

In Pebruary, 1948 a former Communist Party member advised that the SWG was still under Communist influence, and that even though new officers had been elected following the House Un-American Activities hearing, the house officers were simply another group of pre-Communists. (II, 73)

A member of the SWG advised in 1948 that certain Guild members had planned to hire Thursan Arnold to appear as anious guriae in the suit brought by the "unfriendly

witnesses against the studies which had allegedly black-listed them. The Guild's Executive Board had already entered into negotiation with Arnold, when opposition to the hiring arose. This source named the following as the most consistent supporters of the Board's actions Ring Lardner, Jr., John Howard Larson, Alveh Bessie, Gordon Ethn, and Lester Cole. All wave identified as 1966-65 members of the Communist Party by a highly confidential source. (II, 76)

At a meeting of the Guild on March 23, 1948 the action of the Executive Board in highing Arnold was uphald by the Board membership. (II, 75)

A meeting of the Guild on May 10, 1968, according to a screen writer, was "packed" by anti-Communists. A resolution condeming the Mundt-Nixon Bill was defeated by the informant and members of his group. (II, 75)

According to the Washington Star* of May 30, 1968, the SMG filed a suit to void a resolution which the motion picture industry associations allegedly adopted in November, 1967 that they would not "knowingly employ a Communist or a number of any Party which advocates the overthrow of the Government by force or by any illegal or un-constitutional method." The article stated that the petitioners would include 30 top writers, none of whom was a Communist Party member or had any connection with the 10 Hollywood writers charged with contempt of Congress in Outober, 1967. (II, 75,76)

In July, 1948, Los Angeles informants reported that the SNR had not held a meeting for the past 60 days. One informant stated that it appeared that the Communists and fellow-travelers had ceased having meetings because "they are getting pushed around by our proxies." He felt that an effort would be made by some Guild members to do away with proxy voting; this would result in the emergence of the Communists as the dominant force in elections. This source had, earlier in 1948, reported that the Communist group in the Guild was seeking to place limitation on proxy voting. This method had proved very useful in combatting the Communists who always attended in person, voted in a bloc, and stayed late. (II, 76; 7k)

In the fall of 1948, according to a Los Angeles informent, the SWO was threatened by a split which might result in a petition by non-Communist members for a NIRB election. (II, 79)

According to another Los Angeles informent, while the Communist and non-Communist groups were preparing slates of officers for a Guild election, Communists and fellowstravelers attempted to have the SEG constitution changed to prohibit the use of voking by proxy. This move was defeated. (II, 80)

In January, 1949 the Los Angeles office advised that SMG elections had resulted in the election of anti-Communists to all positions of prominence. (II, 80)

On Hovember 5, 1968 the New York Times reported the dismissal of the civil antitrust smit which the SWG had filed on the grounds that the producers had conspired to govern the political views and associations of persons engaged in the production of pictures. The dismissal was on technical grounds, and the complainants were granted player to file an amended complaint, (II, 80)

AMerican Authors' Authority (AAA)

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The AAA was planned and established by the Screen Writers Guild (SEG), according to the Guild's "Screen Writer." The purpose of this organisation was to protect the economic interests of writers for the screen, publishing houses, radio, etc., by esting as a "holding agency" for the copyrights of all material produced by U. S. mriters.

A former Communist Party member declared that the formation of the AAA within the Screen Writers Guild has a relation to the general activities of the Communist Party as shown by the individuals of the overall Countities of that guild who were assigned to putting the AAA across. Of the 25 countities—numbers named by the source, six were identified as Communist Party members. (II 27, 28, 29)

With reference to the AAA's proposed control of all U. S. writings, it may be of interest to note a statement made in private by John Howard Lawson on May 23, 1946. Lawson declared that the best method of fighting "Pascism" was to Communise the writers and producers in Hollywood, and, eventually, to control every picture and fiction story produced in Hollywood. He stated that perhaps one day it would be possible to control every news article in the U.S. (II, 29)

In July of 1945 over 50 writers, all mambers of the 500, were working on scripts to be produced in conjunction with the Office of War Information Overseas Film Program. Among the editorial board members were ten 500 members. Of these, three were identified as Communiste. The rest were reported to be nembers of Communist fronts. (II, 30, 31)

It is through the SWG that the Communist ideology has been taught to the follow-travelers, Communist sympathizers, and unsuspecting writers affiliated with the fuild. Through the Guild, Communists not only infiltrated propagands into notion picture scripts, but also eliminated anti-Communist statements and scenes therefore. (II, 27)

Screen Actors Guild (SAG)

In 1947, 42 persons, in good standing as members of the SAO, were known by this Bureau to be members of the Communist Party and/or former members of the Communist Political Association. (II, 32)

In April, 19h7 screen actors Ronald Reagan and his wife Jane Nyman advised that they had observed that SAG meetings reflected the presence of two cliques which followed the Communist Party line on all questions of policy. The respective heads of these cliques, Anne Revere and Faren Morley, did not appear to be particularly close, but the two cliques invariably joined forces in supporting a person for a Guild position. Of the nine members (and leaders) of these cliques named by the Beagans, six were identified by this Bureau as members or former numbers of the Communist Party or the Communist Political Association. (II, 31, 32)

Lloyd Gough, according to Beagan, was named Chairman of the clique within the Guild called the "Combined Actors Consittee." That clique apparently met in advance of Guild meetings and agreed on policy to be followed at those meetings. Gough was identified by this Bureau as a member of the Communist Party in May, 1947. (II, 32)

The SAG held its annual election in September, 1947 and passed a resolution to the effect that no Communist, or person with Communist affiliation, could be an officer. However, both Larry Parks and Anna Revere were elected to the Executive

Board. These individuals are known to this Bureau as present or former numbers of the Communist Party or the Communist Political Association. (II, 56; 21)

In December, 1947 actross Ide Inpine advised that the SAG appeared to be unging a successful fight to keep "radical" actors from eccupying executive positions. Executer, a few mysteriously seemed to remain in positions of presidence within the organise—tiet, embling the "radical" group to execte discord. The stated that Recall Responses, employee to keep the "radical" members out of controlling positions.

Of the individuals mentioned by Lupine as being Communists or pro-Communists, the following have been identified as Communists by highly confidential and delicate sources, or reliable confidential informants: Howard DaSilva, Varry Parks, Karen Morley, Anna Revers, Harbert Bibernan and Jane Mead. (II, 56, 57)

With reference to actor Sterling Hayden, Dapine stated that a close friend of his had recently expressed apprehension over Hayden's being subposenced before the House Committee. This friend, Marrick Thoughins (who was identified by this Bureau as a Communist Party member in 1947), felt that Hayden might "break" and spill enough information "to hang us all," including "a lot of high Government officials." (II, 57)

Actor Ronald Reagan advised in 1947 that he had been made a member of a committee to "purge" the motion picture industry of Communist Party members. This committee resulted from the Thomas Committee hearings in Washington, D. C., and a subsequent meeting of motion picture producers in New York City. Reagan suggested that Congress declare that the Communist Party is not a legal Party but a foreign-inspired conspiracy, and that Congress should cite Communist controlled organisations as such so that membership therein could be construed as an indication of disloyalty. These declarations would serve as a basis for eliminating Communists from Hollywood posts. (II 57,58)

In Jamuary, 1948 John Dales, Jr., Executive Secretary of the SAG stated that during December, 1947 the SAG submitted to its members a lengthy ballot covering 21 resolutions. One resolution stated that no person should be eligible to an office or committee of the SAG "unless and until such person signs an affidevit that he is not a member of the Communist Party nor affiliated with such party." (II 58, 59)

At a SAG meeting the above resolution was opposed on the grounds that there was "no proof that the Communist Party was ready to overthrow or undersine," that Guild members did not know what was meant by "a Communist" or what the Communist Party was. Some sought to kill the resolution by ridicule, others by saying it would create a controversy which would weaken the SAG. (II 59)

The resolution was passed, 1307 to 157. Mr. Dales pointed out that the Communist clique usually mustered about 150 votes for its policies at SAU meetings. (II, 59)

Dales further advised that the Communists in the SAG strongly supported a resolution calling for an end to the sail ballot and the establishment of poll balloting in SAG elections. He expressed the opinion that the aim of those supporting this resolution was to hold frequent SAG meetings which their clique to ald attend regularly, remaining late and thereby passing resolutions which they would not otherwise put through. (II, 60,61)

The haders of the Communist element within the SAG according to Pales, continued to be Ann Revere and Lloyd wough. As individuals who supported these two regularly, he nesed Morris Carnovsky, Larry Parks and Rosen Bohnes. (II, 61)

Actor Robert Montgomery was reported in 1967 to have become very much concerned over Communist infiltration among young actors. He was alarmed that the anti-Communist forces contained but few of the younger exters. (II, 62)

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Mervin LeRoy, on MMM producer, expressed a similar concern. He expressed the optmion that the Actors Laboratory was the place where many young actors and actresses were indoctrinated in Communism. He named the following as being important in the opporation of the Laboratory: Many Tarcai, Roman Bohnen, Lloyd Bridges, J. Edward Brusberg, Morris Carnovsky, Phil Brown and Rose Hobert. The first five have been identified as Communists through a highly confidential and delicate source. (II, 69,63)

On January 15, 1948 the "Los Angeles Examiner reported that SAG members had voted (1307 to 157) that officers, directors and committeemen must sign affidavite that they are not Communists. (II, 76)

Screen Cartoonists' Guild (SCO)

The SCG was organised in Hollywood in the Fall of 1939 as an independent union having jurisdiction over cartoonists, sketch artists and sninators in the motion picture industry. In 1941 it obtained an AFL charter. (II, 33)

A former Communist Party member named seven persons as being among those chiefly responsible for the founding of the SCG. Of these, three are known by this Bureau to have been Communist Party members or to have been otherwise closely connected with the Party. (II, 33,34)

In 19th the SCG called a to-day strike at the Talt Disney Studios. According to a former Communist Party member, the entire strength of the Communist machine in the Los Angeles and Hollywood areas was thrown into the strike. The SCG was recognized as the sale bargaining agency for the cartoonists, and the Communists in this Guild considered this a major victory. (II, 33)

The same source stated that during the period of the Stalin-Hitler Part, the SCO strongly opposed aid to Britain, and U.S. entry into the war. After the invasion of Russia, the SCO-called for U.S. entry into the war and the opening of a "Second Front." (II, 34)

During 1943-45, according to the same source, the leading functionary of the SCO was Mortimer W. Pomerance. As Business Representative, he used his influence to direct and control union activities which would bring the union into the Communist orbit. In April, 1944, Pomerance told a Communist Party official that the SCO had no objection to the holding of Communist Party meetings in the SCO Hall. (II. 34)

This source further advised that the SCG was a number of the Conference of Studio Unions and was one of the studio guilds which sponsored the Hollywood Friters Mobilization. The last-nessed organisation was cited by the Attorney General as being within the purview of Executive Order 9835, and was classified by him as "Communist."

In January, 1965 it was determined that Elisabeth Leach, an official of the Communist Political Association in Los Angeles County, had in her possession a report on the SCG. It stated, in part, that the SCG "has done a great deal toward developing; understanding of the possibilities of the cartoon film as a propagandist educational medium."

(II. 3h)

In June, 1947 the SCG held an election of officers. Among these were the following:

Robert Carlson - Treasurer

Carlson is reported to have received Communist literature and to have spoken openly in favor of Communism in 1986. (II, 35)

Maurice Howard - Business Agent

A most reliable source identified both Howard and his wife as Communist

Party members in 1985. (II 35, 36)

In June, 1967 a very reliable source advised that Tyre was a member of the Communist Party, and had been such for two years. (II, 36)

Cocil Beard - Member of the Board of Trustees
In 1947 Beard was a member of the Communist Party. (II, 36)

Thomas Pyrnes - Member of the Board of Trustees

Byrnes is reported to have married a woman who was a member of the Communist Party. Source was unable to give her hams. (II, 36)

William ("Bill") Higgins - Member of the Board of Trustees

Higgins reported to have given a very pro-Communist and pro-Bussian speech while in the U. S. Army, and to have had Communist Party literature in his possession.

(II. 36)

Arthur Babbitt, former President of the SCO, who has exercised a great deal of influence over the Guild, is reported to have been discharged by the Walt Disney Studios in June, 1941 for endeavoring to influence other employees to become interested in Communism and also for the distribution of Communist literature. (II 36,37)

Walt Disney, while discussing the SCG in 1947, pointed out that this union was not affiliated with the Motion Picture Producers Association, but is linked with the Society of Independent Motion Picture Producers, headed by Donald Melson. As a consequence, the Cartoonists Guild was not asked to form a committee to meet with the producers in an attempt to combat Communism, as were the other talent guilds.

(II, 63)

Disney stated that the Disney Studios employed the largest percentage of Guild members (about 250), so that as the Disney employees voted, so did the entire member-ship of about 500.

He expressed the opinion that the Communist problem in the SCC case to a head when the Technicolor Studios were on strike in the 1957 struggle between the CSU and the IATSE. At that time Disney laid off 500 workers; included were all who were exepted of being Communists. (II, 63)

In 1947, Mr. Disney stated, the SCO's Business agent was Maurice Howard.
(Howard has been identified as a Communist through a highly confidential and delicate source.) Disney pointed out that some SCO members were endeavoring to get rid of Howard by refusing to pay their assessments until Howard was removed from his post.
(II, 63, 64)

Mr. Bonar Dyer, Director of Labor Relations for Disney Studios, stated that SCO members were becoming alarmed over possible Communist infiltration and had begun to take a more active interest in the natter. Their failure to attend meetings in the past had been a source of weakness in combating infiltration, he said. (II, 64)

Byer stated that at one time, while in the SOG building negotiating a labor master, he heard a woman speaking to a group in an apparent effort to cell subscriptions to the "Daily People's World," a West Coast Communist newspaper. The woman alleged that that publication "is the only local newspaper with a direct wire to Mossow." He cited this as an example of how the SCG building has been used by Communists. (II, 64).

In December, 1947, according to a Los Angales informant, he received a telephone call that a SCO meeting was to be held protesting the producers' action against the "unfriendly witnesses" at the hearing before the House Committee on Un-American Activities. He received no other notice of the meeting and discovered that the shop stewards had likewise not been notified. He and the stewards attended the meeting and defeated a resolution voicing the above-mentioned protest. (II, 76,77)

With reference to Haurice Howard, (former) Business Agent of the SCG, the same source reported that many Quild members wished to oust him.

In June, 1968, 300 members employed by Walt Disney led a movement which resulted in the defeat of Howard and the election of Raymond T. Macomber as Business Agent. The informant stated that this put an end to the Communist domination of the SCG. He added that the Guild had voted to sign non-Communist affidavits and he was of the opinion that Howard's career in Hollywood was finished. (II, 77)

Screen Office Employees Guild (SOEG)

The SOED was originally affiliated with the Brotherhood of Painters, Decorators and Paperhangers, AFL Local 1391. In 1965, when the Conference of Studio Unions called a strike, only about half of the SOED membership participated. Later, the SOED voted in an NIRB election to affiliate with the AFL's "Office Employees Industrial Union," and the SOED went out of existence. (II, 37)

In July, 1947 a leader of the Kotion Picture Alliance advised that at one time the SOMG was strongly dominated by the Communist Party. He added that as of 1947 there was no indication that the "Office Employees Industrial Union" was under Communist control. (II, 37-39)

Screen Directors Guild, Inc. (500)

In 19h7 the 500 had 16 officers, none of whom was identified by this Bureau as a Communist. It was determined through a highly confidential source that nine screen directors (as of 19h7) were, or had been members of the Communist Party. These nine were 500 numbers. In addition three other directors, not members of the 50G, were identified as numbers of the Communist Party or the Communist Political Association.

(II. 39)

In 19h7 the SDG formally protested to the Speaker of the House denying the validity of the testimony of Sam Wood, serven director, regarding Communist activities in the SDG. Wood had testified before the House Committee. (II, 65)

In December, 1967 director Geeil B. Detille become prominent in an effort to control the 500 by packing people friendly to "the American system." He and a group of directors packed a 500 peeting December 5, 1967 and succeeded in passing a resolution which provided that no person would be eligible for any 500 office or committee unless and until such person signs an affidavit that he is not a member of the Communist Party, nor affiliated with such a party or sympathetic to its aims."

The assistant directors in Hollywood have an organisation known as the "Screen Directors Guild, Number Branch." Coold B. DeMills stated in January, 1916 that this group was led by Robert Aldrich, President, and George Tobin, Vice President. He added: "I do not know whether these two men are Gommunists or not, or Communist supporters or not. I do know they are supported by the Communist group in the Junior Branch, and the other group - the American group - of the Junior Branch has come to me and talked to me about the necessity of getting these two men out of the control of their Guild as they were trouble makers and had attempted to turn the Guild over to Herbert Screell..." (Corroll has been identified by this Bureau as having filled out a 1938 Communist Party registration blank. II, 13) (II, 67)

On January 13, 1948 the SDG held a meeting concerning the separation of the Junior Branch from the Senor Branch. Debille opposed the giving of a vote of confidence to the above named Junior Branch officers. Debille was defeated and he advised: "The result was a motion carried giving virtually a clean bill of health to the two men in the Assistants branch (Junior Branch), which is supported by the Communist element." (II, 67,68,69)

According to Deville, he and his associates became determined either to split the assistant directors from the directors group, or to remove what they believe to be the Communist element among the assistant directors. He has been told that the above-cited Robert Aldrich "writes (director) William Wyler's stuff and the two work together as a team. That is why Wyler (at the January 13, 1946 meeting) insisted on a vote of confidence in Aldrich." Dekille stated at that meeting, "I favor keeping the junior numbers-in the Guild because I feel we can keep them from straying into fields in which they should not go." Aldrich immediately challenged this statement from the floor, saying that Dekille was indulging in innuendo. Dekille received the impression that Aldrich seemed to be fronting for pressure groups, and was a definite influence in carrying out what scened to be the party line in the political memouvering within the Guild. (II, 69,70)

Geril $^{\circ}$. Destille advised that he and nine other directors (numbers of SDG) had arranged a confidential meeting on Earth 12, 19k8 to decide upon a slate of officers which they would seek to elect at the next SDG election. They planned to gain support, in person or by proxy, for this slate. (II, 77,78)

At a Omild meeting March 23, the Guild resolved to require its officers and directors to sign a pledge including a statement that they were not, and had not been, members of the Communist Party, and were not in sympathy with the aims of the Party.

(II, 78)

In July, 1968 Detille advised that the Guild had elected non-Communist officers and that, following the election, SDD meetings had dealt solely with Guild business

matters. He expressed the opinion that the Communists and their friends in the SDD had gone underground. He also stated that some of the younger directors were adopting a positive anti-Communist stand. He believed that eventually younger men, opposed to the Communists, could be trained to take over direction of the Opilé. (II, 78)

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Musiciane Mutual Protective Association (MUMA)

In 1947 the MMPA, (Leon) \$47 of the American Federation of Masicians - AFL) listed 13,000 members in good standing. This union reportedly included all professional white musicians in the Los Angeles area. The only 1947 officer identified by a reliable source as a Communist Party member (holding Communist Party Book \$36200 in 1943, was Don E. Wight, a number of the Trial Board and Dalegate to the Passdons. Control Labor Council. (II, 40)

" From 1937 to 1939, California State Senator Jack B. Tenney was President of the MMPA. His investigation of Communism within the union resulted in a number of expulsions.

In 1939 Tenney was defeated for re-election as president. Since that time Communist activities within the union are reported to have resulted in its withdrawal from affiliation with Los Angeles Central Labor Council and the State Federation of Labor. (II, 40)

J. K. ("Spike") Wallace succeeded Tenney as president of the MMPA, allegedly with the support of Communists. According to a 1947 officer of the union, Wallace cooperated closely with the Communists during the period, 1939-1947. The Communists' demands became rexorbitant, however, and in 1947 Wallace indicated that he was "through" with them. (II, 40)

Forty-one members of the MCPA, in good standing as of 1947, were identified by this Bureau as members of the Communist Political Association (as of January 16, 1945) or the Communist Party (as of May 17, 1947). (II 40, 41)

Council of Hollywood Guilds and Unions (CHOU)

The CHU was formed in June, 1944 to combat the anti-Communist "Notion Picture Alliance for the Preservation of American Ideals." Prior to the formation of the CHU, numerous private meetings of known Communists were held in the Los Angeles area to study ways or means of smearing the Motion Picture Alliance. (II, 41, 42)

One of the tactics suggested by Dalton Trumbo, Communist screen writer, was to stress the inability of the Hotion Picture Alliance to name a single picture containing Communist propagands. Trumbo believed that this was a very vital point, as he felt that the Alliance could not criticize a specific picture mithout attacking the producing organization, thus providing the critics of the Alliance with new allies. (II, 43)

" Of the eight CHOU officers listed in 1945, two were known by this Bureau to be Communists. (II, 45)

In January, 1947 it was ascertained through a reliable source that the CHEU consisted of twelve unions. This source related that the CHEU had lost three affiliates.

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mainly as a result of difficulties over the 1947 film strike. (II, 44, 45)

An efficial in the AFL labor movement in the Lee Angelee area advised that as of 1947 the CHOU was dormant, but still had to be regarded as a force in the "radical labor wing." (II, 45)

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II. COMMUNIST INFILTRATION OF LABOR GROUNS (July 16, 1969 to April 15, 1990)

Screen Writers Oxild

The September 22, 1969 issue of the "Daily Peoples World" contained an article concerning the Serven Writers Oxild, indicating that the Oxild had joined in an alleged "witch hunt" against Communica with the result that any criticism of the Board or any domands of the Oxild for action were branded as Communist propagands. This article indicated that at a public relations conference held in Chicago, the representatives of the Oxild had been afreid to stand up against a domand by T. Frenk French for an industry—wide layalty check. The article concluded by urging a determined fight by Oxild members against the Board's policies.

On October 27, 19k9, Los Angeles reported that according to a screen writer in Hollywood, the Guild was then in the process or selecting officers for the coming year with the anti-Communists without a strong personality to function as an officer. This source indicated that the anti-Communists at that time controlled 155 proxies, while in 19k8 this faction had controlled 280 proxies. The anti-Communist group reportedly had approached 1k different individuals, asking them to serve as President, and all had declined.

The October 3, 1969 issue of "Variety" listed the 33 individuals nominated for the Executive Board of the Serven Writers Ouild, and an examination of this list reflected that four of such nominees had been identified as Communists. It is interesting to note that Albert Mults, one of the "Hollywood Ten," was circulating petitions to place his name on the ballot as a candidate for the Executive Board.

ing to rally the anti-Communists was Alan Mykin, who had personally financed the mailing of literature, etc., in soliciting proxime.

19k9 reported that following the defeat of the supporters of the "Ballywood Tea" in the January, 19k9 election of officers, the Serven Briters Guild had directed a notice to the Anthony' League of America, with which the Guild is affiliated, advicing that unless the officers of the Anthony' League signed non-Communist affidavite as required by the Baft-Hartley Act, the legal Guild intended to withdraw affiliation with the Authory' League.

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reported that when the Screen Briters
Outld elections were held on November 1k, 19k9, several supporters
of the "Hallywood Ten" were elected, although Malts was defeated.
In addition, Michael Elsakfort, whom the source stated regularly
supported the Communist line in Quild affairs, was also defeated
for a vice presidential position, although Marold Buchism who has
been identified in the past as a Communist Party sember was elected.

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This source reported that the Guild was in poor financial circumstances with its contracts expiring in May, 19h9. In trying to negotiate new contracts, difficulties had arisen in view of the Guild's affiliation with the Authors' League, of which five members had refused to sign the non-Communist affidavite required by the Taft-Hartley Act, thereby denying the Screen Writers Guild the right to appeal to the National Labor Malations Board in connection with its negotiations.

Los Angeles informant from February 20, 1950 reported that the National Labor Relations Board had ruled that the 36 Council members of the Authors' League of America must sign non-Communist affidavits, as well as all officers of the Authors' League. The League, according to this informant, had protested to the National Labor Relations Board, but had advised its affiliates, which includes the Screen Writers Guild, that the officers would sign the required affidavits by April 11 regardless of the ruling by the National Labor Relations Board. This informant reported that all of the Screen Writers Guild officers have signed such affidavits.

Screen Cartoonists Guild

On July 8, 1969, Los Angeles informant reported that Bill Littlejohn had agreed to be a candidate for Bulliess Agent of the Screen Cartoonists Oxild at the personal urging of Herbert Sorrell, leader of the pro-Communist faction within the International Alliance of Theatrical and Stage Employees. The informant reported that Little-john was elected by a vote of 250 to 150 and that of this latter figure 167 votes were cast by employees of Disney Studies. This informant also advised that the employees of Disney Studies were considering withdrawing from the Screen Cartoonists Oxild and Emmings local of their

Disney Studios, reported that he feels that the Screen Cartoonists Unild has been recaptured by the Leftists and that in all probability Maurice Howard, who has been identified as a member of the Communist Party, would again be the Business Agent for the Omild.

In regard, September and October, 1949, reported that the July, 1949 issue of "The Animator," publication of the Guild, which was the first issue following the election of Littlejohn, contained an article dealing with "This period of Witch Hunts and Loyalty Tests." This source also reported that the constitution of the Guild had been changed, providing for a general meeting of the membership once each month instead of once each three months, and in addition quorum requirements were reduced, making 25 a quorum. This source stated that these two mansuvers were typically Communistic in that most of the members did not like to go to meetings and thus, by increasing the number of meetings and reducing the number of persons necessary to form a quorum, a relatively small group who attended each meeting could control the Guild.

Screen Publiciate Ouild

On December 9, 1969, Los Angeles informant reported that Communist Party members, by means of infiltration, were still in control of the Screen Publicists Ouild, but that efforts were being exerted by members of the Ouild to oust individuals adhering to the Communist line. This informant advised that as of that time, the "Right Wing" forces within the Ouild were agitating for affiliation with the International Alliance of Theatrical and Stage Exployees, while the "left Wing" forces were supporting a progres to resain independent of any national union affiliation.

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Screen Analyst Guild

On Jammary 5, 1950, Ice Angeles course of information 100 Studies, advised that the Screen Analyse Units has been successful in "weeding out" most of its members who had been sympathetic to Communism from Executive Roard positions within this Guild. This source advised that this had been accomplished by not rehiring individuals who were undesirable following the 1965 studie strike. This source reported that Kay Lemand was at that time President of the Guild and, according to the informant, believed to be anti-Communist but quite "liberal" in her views. Lemand, according to this informant, has been employed principally by Columbia Pictures Corporation and has associated with individuals who have the reputation of being "very left" or sympathetic to Communism.

Motion receive Industry Council

The Motion Picture Industry Council, which is under the leadership of Cecil B. DeMille, functions as a public relations organisation for the motion picture industry and is comprised of management and labor, as well as productive and acting talent. On June 15, 1949, Los Angeles informant reported that during that week the question had arisen as to the touncal's attitude toward individuals cited in the report of the Tenney Council's attitude toward individuals cited in the report of the Tenney Council sattitude a positive stand that the Council should not set itself up as being critical of Tenney's findings.

source recours operators, local 306, AFL

The December 30, 1949 issue of the "Daily Worker" reported that the "United Ticket" of this union had scored a sweeping victory over a Red-baiting opposition. According to this article, the principal issue of the opposition slate had been the demand for the dismissal of Harry Sacher as attorney for the union because of his acting as attorney for the eleven Communist leaders.

Screen Office Professional Employees Ouild, Local 109

In March, 1969, the above local became the bargaining agent for 2,300 servem office and professional workers, including professional and office workers in New York City employed by Paramount, Losse, MOM, Columbia, Twentieth Century-For, NCO, Republie, National Screen Parvice, Warner Brothers, and Universal Pictures. New York informant and by deviced that the Communist Party had been assisting this local by providing descentrations on behalf of the union and by organizing delegations to call on theater mangers in behalf of the union.

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(June 24, 1950, to December 31, 1950)

Actors Paulty

This union represents practically all actors on the legitimate stage and according to an article appearing in the December 12, 1948, issue of the Daily Forber, this union had a nonbership of 5,009.

member of the Council of Actors Equity, on September 8, 1949, reported that the leaders of the Communist faction of this union were San Jaffe and Phil Loob. The action has advised that both of these individuals were known to him as "concealed Communists."

faction of this union, reported on March 3, 1950, that after fifteen years the "conservatives" had gained control of the nominating committee of the union and planned to remove Communists from the Council.

The September 13, 1950, issue of the Daily Forker reported that the Council of Actors Equity on the preceeding day had mapped plans to combat political blacklistings of entertainers. The article stated that this action was taken as a result of the dismissal of Jean Mair from the television show "The Aldrich Family."

Guild of Variety Artists, advised on October 18, 1950, that on the proceeding day at a meeting of Television Authority the question of the Jean Muir incident had arisen. This meeting was under the chairmanship of Robert Spire, a member of the Chorue Leuity of Actors Leuity. Informant advised that during this meeting Spire spoke against the Crusade for Freedom and the Inti-Communist Crusade.

American Guild of Variety Artists

The December 18, 1948, edition of the Daily Forker. reported that this union covers night club and sandayille artists and at that time had a membership of 1,465.

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derical above, who is a member of this organization, asserted on October 18, 1950, that this union is not deminated by Communiste although he suspected Jones T. Silverstone, the attorney for the organization, of being either a Communist or Communist expectation. Silverstone, according to an anonymous source, reported in Becomber, 1949 that Silverstone was a member of the Sational Lawyers Suild. In 1939 or 1940, according to the informant, Sout Suddeck was made Executive Secretary of this organization although he had no provious connections whetever in the entertainment field but had been active in the Sational Maritime Union and the American Communications Association. Haddock was suspected because of his connections with Sarry Bridges and was ousted in 1940 or 1941. A report of the House Countities on Un-American Activities set forth testineny in 1939 of a Communist Party number from 1921 to 1928 who stated that he know Haddock as a number of the Communist Party.

Association of Documentary and Television Film Communes

of New York City, of known reliability, on July 27, 1950, made available a form letter sent out by a number of the members of the above organization asking other nembers to join them in signing the World Peace Appeal.

August 5, 1950, reported that he has received a copy of this letter and believed it to be in support of the Communist Party line. He reported that this organization was located at 1600 Broadway and had a membership of something over 100. He stated that he had thought for some time that the association was deminated by the Communists.

on August 29, 1900, that there were a number of individuals connected with this association when he believed to be nembers of the Communist Party. In this regard he stated that Her Glenn, a nember of the Association, had admitted he was a nember of the Communist Party. This informant also referred to the above-nestioned letter which he felt to be further avidence of Communist Party sympathies on the part of a number of numbers of the Association.

Authors League of Incrios

The May 25, 1965, issue of "The Compane" reflected on article to the effect that the Authore League of inerical had issued a statement declaring that the refusal of the Supreme Court to review the case of the "Mellywood 10" had perpetuated a cituation in which there a rists in the United States "n form of consership dangerous to the rights and economic subsistence of all authore." Military Intelligence advised in May, 1948 that it is made up of a number of subsidiaries such as the Authors Onils, Radio Friters Guild and the Screen Friters Guild, each of which is a member of the Mational Connoil of the Authore League.

devised that
auring the early days of the Leegus ne had never noticed any
Communist activity and that the affleers in control thereof
were strengly anti-Communist, being such individuals as
Best Beach and Expert Engles. He stated, however, that in
recent years he had noticed it has had people connected with
it who apparently are sympathetic toward Communism, stating
he specifically had in mind individuals who had supported
the "Hollywood 10."

Motten Picture Industry Council

This group was set up after the House Countitee on Un-American Activities hearings in 1967 and according to Los Angeles Infermants and and the head as its principal purpose to create better public relations for the notion picture industry. Both informants advised that it is entirely free of any Communist tains and that it has been used as a pressure group against Communism.

of Les Angeles characterizes the purpose search one group as a very good one although entirely self-serving for the notion picture industry inaspuch as it acts as a "number" to keep any scandal and other sensational natters from reaching the public. In this connection she stated that if the organization had been in existence prior to the Bouse Committee hearings that the "friendly witnesses" night never have been permitted to speak for the notion picture industry.

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les ingeles informant to the Person of Secondary and Becomber, 1930 advised that the Vermeil during the summer of 1930 had proposed the establishment of an industry-wide loyalty outh and that during detaber several such esthe were drawn up and submitted to the Council but no agreement could be reached and some of the Council's affiliates, namely the Seroon Producers Gui'd and the Seroon Friters Suild, had opposed the loyalty outh program.

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As a result of this dispute, several factions arese within the Council threatening to destroy it.

The informent advised that the legalty outh proposal had been referred back to member organizations for study and recommendations and that as a practical netter the subject of legalty outhe for the industry is currently being dropped. The infernest edviced that Bauard Cheufitz, assistant to frie Johnston, was consulted for advice in this natter. Prior thereto it had been suggested by members of the Screen Actors Guild that instead of establishing a legalty eath, the Council establish a hearing board which proposal of the Screen Actors Guild had received favorable reaction from a number of Council representatives. However, Cheufitz advised that the establichment of such a board would tend to establish a "white unch" and night serve to units opposition to the logalty eath program and ultimately sesist the Communists in the industry. Cheufitz expressed the feeling that action should be taken by individual producers to deny employment to Cennunist suspecte.

According to this informant, M-G-M had adopted Cheyfitz' suggestion with regard to Betsy Blair, an actress who has been active in the Hellywood Council of the Arts, Spiences and Professions.

According to the informant, N-G-M had cast Blair in an important role in a new production but prior to the commencement thereof she had appeared as a speaker at a meeting opensored by the Hollywood Council of the Arts, Sciences and Professions. Pollowing this appearance, N-G-M authorities contemplated canceling her contract but reportedly

onculted Chunfits who suggested that N-6-2 efficials confront Mair concerning her association with Communist front groups and request her to explain this activity. This was done and Blatr advised that she had been badly niclead by Communist front organizations and people with whom she was associated. She stated, according to the informant, that she would no longer have any contest with Communist front groups or individuals of pre-Connunist sympathies and nade an affidavit to this effect. Prior to her interview she had been removed from her role in the picture, but after the execution of the affidavit, was restored to the rele. The informant advised that this matter was handled by Dore Schary of M-G-M and no publicity is to be given the matter unless her employment and Communist front activities are brought to the attention of the public, in which event the studio plans to use the affidant and Blatr's explanation of her activities. The source reported that Gene Kelly, husband of Blair, has been greatly upset concerning her affiliation with front groups and has consulted Chepfitz regarding action he should undertake to rehabilitate her. The informant expressed an opinion that Kelly considered divorcing his wife because of her Communist front activities but a reconciliation has been effected.

The informant expressed the opinion that the adoption of an industry-wide loyalty oath is currently impossible because of the opposition of the Screen Writers Guild and the Screen Directors Guild.

Los Angeles Informant advised that at a meeting of the Council on November 21, 1950, considerable support had prevailed for the proposal by the Screen Actors Guild for the establishment of a hearing board but that the proposal was opposed by the Screen Producers Guild and the Screen Directors Guild because they felt that there were certain valuable telent proporties who could not satisfactorily explain their activities in Communist front groups or their Communist activities before such a beard and would therefore, be exposed to the public in a manner such as to impair their value as actors and actresses.

The Council, on November 13, 1950, teek full-page ade in the "Hellywood Reperter" and "Daily Veriety" which

espertisement stated that the Sound1 repudiated the Hellywood Council of the Arts, Sciences and Professions and denied that this organisation in any may represented Hellywood. This advertisement mae occasioned by a meeting of the Hellywood Council of the Arts, Sciences and Professions to protest the publication "Red Channels" which exposed the Soundsiet characters of numerous individuals in the entertainment field. Thereafter, on Meyember 20, 1950, the Hellywood Council of the Arts, Sciences and Professions took a full-page of in "Daily Veriety" opposing "Red Channels" as operating a blacklist and also opposed any loyalty ouths for the notion picture industry.

Soreen Actors Guild

of Les Angeles en August 25, 1950, advises that this organisation is not controlled in any respect by the Communists or Communist Purty fronts and that the leaders of the Guild are George Murphy, actor, and Benald Beagan, both of whom are definitely anti-Communist.

Los Angeles Informant propertied that the election of officers of the Guild voos place on November 12, 1950, and that the officers who were elected are all actively opposed to Communism.

Soreen Directors Guild

This organization has recently amended its charter to change its name to Soreen Directors Guild of America. Mr. Vernon Keays of the Guild stated that it is a separate and independent organization from the Soreen Directors Guild of New York City and that it has no affiliation with any large labor organization. He stated that although the organization includes in its membership a few individuals he described as "leftists" that its current officers and Board of Directors are free from any taint of Communical and the Communist element has had no control in Guild affairs in recent years. Recently, the Board of the Guild veted to incorporate a non-Communist oath or affidavit in all new applications for membership and voted to submit to the membership by a nail vote the proposition of incorporating such an affidavit into the Guild's bylame.

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es Angeles Informant October, 1959 that a dispute had drive within the Guild over the adoption of a loyalty outh for its numbers. principal opponent of such an eath was Joseph Mankiswicz, President of the Guild, who was in Europe at the time the legalty outh provision was adopted by the Board of Directors. As a result of the submission of the proposal to a nail vote of the numbers, the informant advised that Gl8 ballets had been mailed to numbers in good standing; that 547 had voted in favor of the measure; 14 voted in opposition; and 57 failed to respond. Following Mankiewicz return to the United States, he issued a statement eriticizing the action of the Board of Directors and on September 5, 1950, at a meeting of the Board of Directors the matter was explained to Mr. Mankiewicz and the change in bylane was again approved. Mankiewicz opposed this amendment as creating a "blacklist" and expressed disapproval of the entire action. Sabsequently, a faction within the Guild associated with Hankiewics in his protests and as a result thereof C. B. DeMille and Albert S. Bogell began a recall of Kankievicz as President. During the controversy, Kankiewicz, who had executed a non-Consunist affidavit in accordance with the Taft-Hartley Act, executed the Guild loyalty oath, explaining that he desired to remain a member of the Guild in good standing so that he could carry en his fight within the Guild against the oath. At a general membership meeting of the Guild en October 28, 1950, Kankiewicz explained his position and was given a unanimous vote of confidence by the membership, which membership further called for the ounter of the Guild Directors who had begun the move to oust Mankiewicz. When these events took place the informant advised that the Board of Directors immediately resigned and the membership adopted a resolution that all ballots obtained to oust Mankiewicz be destroyed.

Los Angeles Informant to the November, 1950 advised that the controversy over the loyalty oath within the Screen Directore Guild was having a detrimental effect on the other individuals affiliated with crafts and guilde in Hellywood to invoke anti-Communist oaths in their respective guilds. He further stated that the defeat of the loyalty oath in the Screen Directors Guild has strengthened the position of the pre-Communist forces in other guilds who have been opposing the adoption of loyalty eaths.

Les Angeles Informent to the devised that the Screen Directors Guild is now completely controlled by directors who oppose a loyalty oath and he believes that included in this group are a number of Communist Party sympathizers.

Society of Independent Notion Pleture Producers

of Los Angeles advised that the Communists have no josthold in this organization and that when the Screen Directors Guild had voted to require a non-Communist affidavit of its members, the Society of Independent Motion Picture Producers over the signature of its head, Gunther Lessing, sent a telegram of congratulations to the Guild on its affidavit and its stand on the Communist question.

Screen Producers Guild

According to determine identified above, this is a recently formed organization of producers on the payroll of various studios as salarisi men only without the power to thire and fire. Its present head is Villian Perlberg, a producer at Twentieth Century-Fox Studies. The informant advised there is no indication whatever of Communist inroads into this organization.

Los Angeles Informant on the October 6, 1950, advised that the members of the 30cra of Directors of this Guild had voluntarily filed non-Communist affidavite with the erganization. The Guild also has adopted a resolution pledging full support and cooperation to the Government in the Korean emergency and continued support of the national effort.

Screen Friters Guild

In August, 1950 Los Angeles Informant advised that this Guild, which is probably the nest important single guild in the industry, was free of actual Communist central at that time. He cited as an example that a short

time previously a letter had been received by the Guild from Tibe Villner requesting that the wife of John Howard Lawson be allowed to appear before the Executive Council of the Guild to request its assistance in obtaining clemency for the "Vellywood 10" but the Executive Council of the Guild had turned the request down. At that time the informant advised that while the Communist faction within the Guild is numerically weak and in no position to deminate policy it does by clover parliamentary maneuvers, aften block or delays action which the anti-Communist majority desires.

Los Angeles Informant of the Soreen Friters Guild advised that the annual elections of the Soreen Friters Guild had been held on Fovember 15, 1950, at which time Karl Tunberg had been elected President. This source advised that Tunberg is strongly opposed to Communism and that other officers who were elected are also opposed to Communism. The informant advised that at the Fovember 15, 1950, meeting Paul Jarrico had proposed a resolution requesting writers to write letters to the Department of Justice recommending paroles for the "Hollywood 10" but that this resolution had been defeated. Jarrico has been identified as a member of the Communist Party.

II. COMMUNIST INFILTRATION OF LABOR GROUPS (Jemmery 1, 1951, to June 15, 1951)

Conference of Studio Unions

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The March 26, 1951, issue of "Hollywood Reporter" contained an article reflecting that Herbert K. Sorrell of the Conference of Studio Unions had been convicted by the Trial Board of the Brotherhood of Painters, Paper Hangers and Decorators of America of "willfully and knowingly associating himself with organizations and groups which subscribe to the doctrines of the Communist Party." His sentence was banishment from holding any office in the Brotherhood or its locals for five years.

Los Angeles Informant and advised that Sorrell may endeavor to take individuals connected with Studio Painters Local Number 644, with which Sorrell presently has a contract, into a new independent union, away from any AP of L affiliation. This source also stated it had been rumored in Hollywood for some time that Sorrell might effect an association of his labor group with the Longshoremen's Labor Union under the leadership of Harry Bridges.

This source advised that Sorrell, as of April 1951, had the support of the Communist factions within Hollywood motion picture studio labor. He advised that Communist support had fallen sway from Sorrell after his unsuccessful strike but, inasmuch as no other labor leader has appeared in Hollywood whom the Party could support, it had again aligned its support behind Sorrell in the hope that he may be able to again develop influence and strength in the industry.

Screen Actors Guild

Confidential Fource in March 1951, advised that the forces Actors Guild and received a letter from Gale Fondergaard enlisting the support of the organisation in her behalf in connection with the subposma is med for her appearance before the House Committee on Un-American Activities. The source advised that the Executive Board of the Guild rejected her appeal, stating that as a labor organization, the Guild would endeavor to defend members

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against blacklisting or less of employment from activities in which they had engaged which came within the purview of the union. However, with regard to the activities of individual members of the Guild in organisations which had been determined to be un-American and activities which were clearly outside the scope of union activity, the Guild could not support the position taken by any one of its members who might be accused of engaging in my of these activities. The source edvised that this action by the Executive Board was a direct rebuke to the Communist faction of the Guild.

Screen Writers Guild

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Confidential Source advised that the Sorean Writers Guild, on April 4, 1951, issued a formal statement in vigorous opposition to the blacklisting of any of its members for any reason whatsoever. This statement reflected that the policy of the Guild in regard to the actions of writers before the Un-American Committee is that these are the actions of individuals, and therefore beyond the professional purview of the Guild. The statement did, however, reiterate that the Guild was opposed to the black-listing of members for any reason whatever.

The source advised that this statement was the result of the appeal made by Sondergaard to the Screen Actors Guild.

II. COMMUNIST INFILTRATION OF LABOR GROUPS (June 15, 1951 to Apr 11 15, 1952)

Screen Friters Guild (SFE)

In testimeny given before the House Countitee on Un-American Activities in Los Angeles, California, on September 25, 1951, Carl Tunberg, who was at that time President of the SWG, stated that he was not and had never been a number of the Communist Party and had asked to be heard by the Subcommittee because the SWG was werried about the reputation of its membership. According to Tunberg, the SWG had 1200 members at that time and the number of Communist members was extremely small. He admitted that the SWG had a "Communist problem" but assured the Subcommittee that the Guild had done a good job ridding its ranks of left-wing and Communist influence.

Tunberg testified that the principal strategies used by the Communist Party to control Guild meetings were the adoption of the technique of proxies, the strategio placing of members in the audience, and their expert use of parliamentary procedure. Members of the Guild who were identified as Communists by Tunberg included John Howard Lawson, Lester Cole, Albert Malts, Dalton Trumbo, Eddie Huebsch, and Mike Vilson.

During his testimony Tunberg singled out the Radio Briters Guild as the source of two recent Red-inspired efforts to embarrase his organization.

He stated that by refusing to sign non-Communist affidavits under the Taft-Hartley Act twelve delegates of the Radio Friters Guild of the Authors League of America (parent organization of both unions) had temporarily rendered the SWG ineligible under the law to hold an industry-wide election. In connection with its effort to get 100% "guild shop" under which any screen writer would have to jein the union.

The second incident of interference, according to Tunberg, occurred when the Radio Friters "attacked us" on the jurisdiction over priters of films for television.

(Les Angeles Times, 9-26-51;

Les Terk Times, 9-26-51;

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During the course of testimeny size given before a Subcounities of the Souse Counities on Un-American Activities, Leo Toursend on September 18, 1951, admitted that he was a member of the Communist Party from 1963 to 1968. To testified that the Communist Party from 1963 to

that he use a member of the Communist Party from 1943 to 1948. He testified that the Communists succeeded in recruiting about fifty members of the Screen Actors Outld into the Communist Party. In connection with the Screen Priters Guild, he stated that the desire of the Communists to control the Guild use tied into their efforts to control the contents of the films. He was skeptical, however, as to whether they succeeded in implanting Communist propagands in films stating that producers and

studio heads were alert to the danger of allowing such propaganda to seep into pictures. Los Angeles Times, 9-19-51;

In December, 1951, "Alert" publications, 127 beats My, LOS ARGOLES, California, advised that the Sersen Briters Guild, which at that time had a total membership of approximately 750, had recently held its annual election of officers and members of its Executive Board. The results of this election were gone over with a free-lance acreen also a screen writer, both of whom writer, and (advised that no individual is currently holding office in the Unild whom they could identify from personal knowledge as having been affiliated with the Communiet Party as a member thereof. Some idea of the Communist voting strength within the STO was indicated by the results of the above elections with regard to the write-in candidacies for the Executive Board of screen writers Michael Filson and Lester Cole, both of whom had been named in sworm testimeny before the BCUA as having been members of the Communist Farty in Hollywood. As a result of this balloting, Fileen received a total of thirty-three votes for one of the vacancies on the Executive Board while Lester Cele received a total of thirtufive vetez for a similar position. Both who are rather close ebservers of Communist taction within the SFG believe that this would indicate just about the Communist strength in the STG at this time.

It may be noted here that with regard to the support by the STG of Paul Jarrico in his dispute with RTO, which matter will be disputed in detail in a subsequent section,

April 10, 1952, that accounty the valid is in no way for Jarrico as an individual and that the Guild has no interest in Jarrico personally but would much prefer that the writer involved in this dispute had been somesme other than Jarrico.

The stated that the Guild, however, fought for years to writin the right to determine screen credite; that the Guild feels that the determination of credits cannot be left to the producers and that the Guild's action in the Jarrico case is simply a matter of business.

Screen Actors Guild (SAG)

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The Screen Actors Quild held its annual meeting at the Hollmood Legion Stadius in Hovember, 1951.

and previously identified, advised that examination of the Current officers and members of the Screen Actors Guild Board of Directors failed to reflect that any individual identified as a Communist Farty member is currently holding office in the Guild.

II COMMUNIST INFILTRATION OF LABOR GROUPS (July 15, 1958, to February 15, 1959)

International Alliance of Theatrical Stage Employees

According to the "Daily Forker" of September 9, 1952, Roy Brewer, International Representative of the International Alliance of Theatrical Stage Employees (IATSE), has a plan for opreading the black list which has so far resulted in loss of career for more than 200 Hellywood actors, writere and technicians.

According to this article, Brewer wants films made abroad to be screened so that no film made in European or Mexican studios could be shown in the United States if a black-listed artist were active in it's production. This article further reflected that Brewer went to Representative John S. Wood, Read of the HCUA, and asked him to initiate legislation forbidding importation of films in which black-listed men and women took part. ("Daily Worker," 9/9/52;

The "New York Times" of August 26, 1952, also contained an article pertaining to Brewer's request to ban the importation and showing in this country of movies made abroad by persons identified as holding "membership in or loyalty to the Communist Party." According to this article, Brewer's request was made in his capacity as Chairman of the Hollywood American Federation of Laber Film Council and singled out the motion picture "Encounter," which has not yet been released in this country, as the type of production that should be banned by legislation. ("New York Times," 8/26/52;

Information concerning the film "Enceunter," which was produced in Italy by a group of well-known. American Communists and was contracted for release in this country by United Artists, is contained elsewhere in this memorandum.

Motion Picture Industry Council

Fith regard to the HCUA hearings which were scheduled to open in Los Angeles on September 29, 1952, the Motion Picture Industry Council (MPIC) made known its-

position and attitude in a full page ad taken in the "Hollywood Reportor" of September 29, 1952. It is noted that the MPIO represents practically all important guilds and film organizations in Hellywood including such organizations as the Screen Actors Guild, Screen Producers Guild and Association of Motion Picture Producers.

Speaking for these organizations of the film industry, the MPIO advertisement reflected that it repudiates any attacks upon the HOUA made by any organization seeking to give the impression directly or indirectly that they speak in behalf of the motion picture industry. This advertisement was directed largely against the "Citizens Committee to Preserve American Freedoms," which had been actively fighting proposed hearings of the HCUA and had implied in a trade paper advertisement that it was seeking Hellywood support in this fight.

The above advertisement of the MPIC reflected that en March 31, 1951, the full membership of MPIC gave its unanimous approval to a statement supporting any legally constituted body that has as its object the exposure and destruction of the International Communist Farty Conspirecy. The advertisement continued that this position was reiterated by MPIC on September 17, 1951, and has not changed since that time.

Screen Fritere Guild

According to "The Film Daily" of June 24, 1952, members of the Screen Writers Guild (SWG) mould gather on July 2, 1952, to consider a proposal of the Motion Picture Industry Council to set up a Loyalty Committee to look into cases of those whose names have been associated with suspected Communistic activities. According to this article the Motion Picture Industry Council had already wen the support of the board of the Screen Actors Guild. ("The Film Daily" 6/24/52; filed in publications)

According to the "Daily Forker" of July 30, 1952, the membership of the Screen Friters Guild vetest the above-mentioned loyalty plan proposed by the Votion Picture Industry Council. ("Daily Forker," 7/30/58;

Sereen Directors Guild

The October 9, 1959, feeue of the Lee Angelee "Herald and Express" carried a news item to the effect that in the midst of the HCUA probe of Lee Angelee and Hollywood

Communists, the Board of Directors of the Serses Sirectors Guild was in a bitter battle over the application of film director Herbert Siberman, one of the se-called "Hollywood Ten," to regain his membership in the Screen Directors Guild.

It is noted that the Screen Directors Guild is an independent union made up of Hollywood's leading film directors. Siberman's membership therein had lapsed for mempayment of dues.

According to the above-mentioned publication, Biberman's application to the guild had caused a definite aplit within the guild. The issue appeared to be whether anyone who refuses questions of the HCUA as to his Communist affiliations is entitled to membership in the Screen Directors Guild. According to the article, those who javor the readmission of Biberman argue that no one should be denied membership therein for his political beliefs while the opponents held that the Communist Party is not a political party but a oriminal conspiracy to overthrow the United States Govern-

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II. COMMUNIST INVILTRATION OF LABOR GROUPS (Pebruary 15, 1953 to July 15, 1953)

Actors Equity Association

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This union represents virtually all of the actors on the legitimate stage.

City, confidentially advised during July 1952 that this Association in practice, in his spinion, is dominated by those with pre-Communist sympathies. He stated that he believes this to be true because of the numerous actions that have been taken by this organization in which the pro-Communist element has backed resolutions put forth by the "leftiet group" in the organization.

He further stated that probably in actual figures the pro-Communists control only about ten per cent of the vote in this organization but these individuals are hard workers and get more people to the meetings and can, therefore, dominate these meetings.

Fe also stated that there is no organized anti-Communist activity in the Actors Equity Association in the New York area. He continued that Ralph Bellamy, who was elected President of the Actors Equity Association in 1952, is definitely anti-Communist but that he, Hartnett, does not expect that Bellamy would make a crusade against the "left wingers" because Bellamy is very careful in his actions so as not to be labelled as a "red-batter."

OR March 10, 1953, and advised that the pro-Communist element in the above organization, in his epinion, has increased to some extent, basing his opinion on the fact that a number of actors and actresses who can no longer obtain work in follywood have come to New York in an attempt to obtain work in the legitimate theater.

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Screen Actors Guild

According to an article appearing in the "New York Hereld Tribune" of May 21, 1953, the Beard of Directors of the Sorest Actors Guild on May 20, 1953, appointed a committee headed by Actor George Murphy to consider expelling many of its members who have been identified as members of the Communist Party by responsible Governmental bodies and who have not taken steps to cooperate with such Governmental agencies in the interests of the United States.

John Dales, Jr., Executive Secretary of the Guild, stated that the union named the committee to "implement its long-standing active opposition to Communism as reflected in the Guild's strong anti-Communist resolution of 1946 and the Guild's continuing fight against the possibility of any Communist influences remaining in the notion picture industry."

("New York Herald Tribune."

May 21, 1953;

The "Los Angeles Times" of July 1, 1953, contained an article stating that the Board of Directors of the Screen Actors Guild has unanimously accepted and presented to the membership for approval a new bylaw barring Communists from membership. The bylaw is quoted as follows: "No person who is a member of the Communist Party or of any other organization seeking to overthrow the Tovernment of the United States by force and violence shall be eligible for membership in the Screen Actors Guild. The application for Guild membership shall contain the following statement to be signed by the applicant: "I am not now and will not become a member of the Communist Party nor of any other organization that seeks to overthrow the Government...by force and violence"."

The above statement went on to name and orndenn certain Guild members whe have been publicly named as Communist Party members and who have refused to testify before the House Committee on Un-American Activities. It also said there are ten other Guild members who have been named as Communist Party members who have not been called to testify and urged these persons "to take steps inmediately to cooperate with the proper Government authorities."

(Airtel from Lee Angelee dated July 1, 1953; Not recorded to date

II. COMMUNIST INFILTRATION OF LARGE GROUPS (July 18, 1953 - Recender 18, 1963)

Sareen Actoré Guild

are the Screen Actors Guild confidentially Savised the Les Angeles Office that during the nenths of July and August, 1958, the members of the Screen Actors Guild adopted by an everwhelming najority a new bylaw prohibiting any member of the Communist Party from joining the Suild. The vote fluoring the bylaw was 3,769 with 158 opposed. According to this was one of the largest votes over oast in the history of the Screen Actors Guild.

Actors Equity Association

The "New Yerk Borald Tribune" of September 30, 1953, contained an article stating that the afere-mentioned organization, representing 6,700 persons in the entertainment field, announced on September 29, 1953, that any member who is proven "by due process of law" to be a member of the Communist Party or any of its subsidiary agencies automatically will face expulsion from the organization. The article continued, "The Council of Actors Equity, which is the governing body of the organization, at a meeting in its headquarters at 35 Feet 47th Street adopted a recolution pledging the weight of its influence and prestige to support the United States Government in its efforts to combat the legally proven plan of the Communist Party to overthrow the United States Government by force and violence."

The resolution eaid, 'The Council gives notice that any member who is proven by due process of law to be a number of the Communist Party or any agency thereof or any organization which seeks to overthrow the United States Government by force and viciones or is proven guilty of any subversive act shall automatically be charged by the Association with conduct prejudicial to the Association and shall be subject to Article 5 of the bylams." Article 5 provides for pencities up to expulsion.

Bowever, a news article appeared in the September 36, 1953, release of the "Fashington City Seme Service" which stated, "The general membership of Actors Equity Association, the union embracing all American actors, turned down a constitutional amendment that would have barred Communists from membership.

"Angus Duncan, Executive Secretary of Byuity, said Byuity nembers voted on the issue last Friday (September 18, 1963) after the Byuity Council, the union's governing body, reported the amendment would be 'unenforceable.' The amendment was proposed by a petition signed by sixty-two senior nembers of the union. Duncan said it was voted down by a 'considerable' nargin by the nembership of 6,600."

In line with the above and representative of some of the feeling with regard to the proposed amendment of the Actors Equity Association, an editorial appeared in the September 28, 1953, edition of the "New York Telegram and Sun" which opined, "It is unfortunate that the members of Actors Equity Association, the performers' union, saw fit to reject a nove that would have barred Communists from membership in their organization.

"Thile we are on the way toward getting Counter out of the echoels for keeps, we apparently still nust suffer them to stay in the entertainment field due to Equity's irresponsible action."

City, confidentially advised the low fork affice on June 25, 1953, that in his opinion Actors Equity Association is still deminated by persons with pro-Communist sympathics.

paid that in a recent election, an independent state of candidates was organized by a group of individuals who had taken an anti-Communist stand. This ticket ran against the regularly noninated elate which, to knowledge, had never taken a position with regard to Communism. The Independent candidates nade Communism an election issue, but the Independents were defeated by a large nargin.

Association, the "New York Journal incrious" of May 31, 1953, corried an article entitled "inti-Neds intile for Equity Rule." According to the article, a group of proximent stage, screen, and television performers, pledged to enset a fight against Communion, had entered the laters Equity campaign against a slate of Regular condidates in which a second vice president and seventeen numbers of its council would be alcoted. According to the article, the Independent ticket was headed by Sidney Blackmer, who was running for second vice president against Bill Rose, a stage manager, the Regular Party candidate. The article quoted an unidentified spokesman of the Independents are not saying the people of the Regular Party are "Communistee" but that the Regulars have not voiced their anti-Communist feelings to combat the "Red poison."

According to the article, Boss is reported to have made a statement that the active anti-Communist stand by the opposition seems extraneous and that the Regular ticket's position is made clear by the anti-Fascist non-Communist loyalty oath that each one of our candidates has taken. Ross' statement continues that other than this, Communism should not be a union issue and that the real issue is unemployment.

"Show People," a New York weekly trade publication, in its issue of June 15, 1953, reported the results of the afore-mentioned election which reflected that the Regular ticket captured sixteen out of eighteen places, including the election of Rill Ross to the office of second vice president.

American Federation of Television and Radio Artists (AFTRA)

relevision and restricted (AFTEA) confidentially advised the Los Angeles Office that in recent norths the AFTEA nemberahip passed a resolution that "any member of the Los Angeles Local of AFTEA who is asked by the Fn-American Activities Countities of the United States House of Representatives or by any other duly constituted countities of the Congress of the United States to state whether or not he is or ever has been a number of the Communist Farty is kereby instructed to so state. Failure to answer such question should be deemed to constitute corinet projudicial to the welfure of AFTEA and should be presecuted pursuant to the constitutional bylams of the AFTEA Fational Constitution."

enspended three of its members for one year under this resolution and that the Sational Board of APTM at its convention in July, 1983, upheld the ruling of the Los Angeles Local of the organization in regard to these three individuals. Further, if within one year the suspended nembers have not chosen to answer the question, they can be disnisted from

COMMUNIST INFILTRATION OF LABOR
(July 1, 1964 - December 31, 1964)

Briters' Guild of America

previously mentioned, advises that there not been a revergentaction of the guilds in the writing crafts in the film industry. There has recently been formed a new organization called the Friters' Guild of Americar with an eastern and western branch. Each has 1 a careen writers' branch, a radio writers' branch, and a television writers' branch, and each of these branches has its own officers in addition to a 16-man executive board. Each of the three branches furnishes three representatives to what is called the western branch of the Friters' Guild of America Council.

The western branch of the Triters' Guild of America has just completed its first elections and completed advises that examination of the officers and executive boards elected for each of the three branches reveals not one Communist among them insofar as the connection, pointed out that he was elected to the executive board of the television writers' branch while John Dunkel was elected to the same position in the radio writers' branch. Dunkel, as well as the communist farty's organisation within the film industry and testified as a cooperative witness before the House Committee on Un-American Activities.

real influence as the present time neither he nor Dunkel could have been elected to their respective executive boards.

cinted out that writer Frank Davis, a one-time Evaper of the Communist Party who denied it before the House Counities on Un-American Activities, was a noninee to the executive board of the sereen-writers branch of the western branch of the Triters' Guild of America but was not elected.

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preserve branch of the Friters' Guild of America among several emetitutional amendments veted upon was one which would ber Guild membership to Communists and to these refusing to testify before a Congressimal consister. The results of this vote when announced may furnish some indication as to the strength of a Communist and/or pro-Communist faction among the screen, radio and television writers. In discussing this enti-Communist amendment, the feels that although the results of the voting will not so known for several weeks it would have been virtually impossible to get such an anendment proposed in former years when the Communist Farty had some influence within the writers' group. The stated that he feels certain that this amendment will pass and that many of the old Communist Farty writers have lost membership in the Friters' Guild of America due to a lack of screen credits, which is one of the conditions of Guild membership.

a writer at Universal - International Pictures and chairman by the executive board of the anti-Communist Metion Picture Alliance, feels that there remains within the Writers' Guild of America, including film, radie and television, a small group of "hard-core" Communists, although they are not particularly useal or influential at the present time. was present at the recent meeting of the newly formed western branch of the Briters' Guild of America held on Nevember 17, 1954. At this meeting, the neabership voted on the proposed constitutional anendment which would bar Communists or writers who refused to testify before Congressional consistees from Guild membership. The that at the request of the eastern branch of the Fritte's Guild of America, however, and with which the western branch concurred, the western branch ballets on the amendment were impounded until December 15, 1954. This action was taken when it became apparent that due to the complexities of the New York State Corporation Law the eastern branch of the Pritero! Outle of America will not be able to held its first nesting until that date. It that time the castern branch will vote on the amendment and announcement of the results will then be released on both the cast and west coasts.

At the afore-mentioned meeting of the meetern branch of the Friters' Guild of America held on Sevenber 17, 1954, the meetern that radio writer Diek Pewell, the contract of the pewell, the pewell of the pewell of

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anti-Communist anendment. According to Pewell, elthough a good specier, was not affective and did not arouse any particular interest. In his speech against the amendment Powell charged that the amendment would set up a "legalty board" within the Guild and would "establish a purgatory for those banned from the Guild who night change their minds and decide to testify." Powell based this charge on a recent public announcement by Representative Francis Falter, the new chairman of the House Committee on the American Activities, in which Mr. Falter recommended that the House Committee on the American Activities be abelished and its work absorbed by the House Judiciary Committee.

continued that other individuals who have been identified as Communists who were present at the meeting on November 17, 1954, were Paul Jarrico, Michael Vilson and Bernard Gordon. However, none of these individuals spoke at the meeting and apparently Powell spoke for the entire pre-Communist faction.

mecessary to pass the anti-Communist amendment and, if it passes, the question probably will arise as to whether it can be used retroactively against those Guild members who have been exposed as Communists or who have refused to testify. If such is the case, the said of the Friters' Guild of America question some member like Jarrice, Vilsen or Gordon regarding past Communist affiliations.

informed that, in view of Representative Walter's statement, it is unlikely that any additional House Committee on Un-American Activities hearings will be held on the subject of Commist penetration of the film industry. The cela that this may be a signal for the Communist element to again go to work on the film industry. The condition may weaken the anti-Communist stand of the big film producers who, the points out, are principally interested in producing makey-making films.

Screen Actors' Guild

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Screen Actors Guild, Eduises there is absolutely no Connunist influence within the Guild at the present time and that the

Communies farty never case close to having control of the Suild even during the period of the Farty's "lenday" during Ferld Far II. The State of the proceeding se Communies forty includes throughout the entire nation picture industry today, including its crafts and unions.

Miscellancous

Theatricel and Juste Indicates this and a confidential course of the Los Angeles Office, advised that the influence of the Communist Party within the notion picture labor field has been effectively neutralized. He knows of no real Communist Party influence in any of the labor organizations within the film industry at the present time. Said that Dick Breen, the recently elected president of the western branch of the Friters' Juild of America, is a strong personality and anti-Communist. Pointed out that there is still a hard core of Communists within this branch of the Friters' Juild of America, such as Paul Jarrico and Michael Filson in addition to a few others, but that this Communist faction is no longer very vocal or effective.

investigator for the California Senate Fact-Finding Countities on Un-American Activities, advised that his Countities feels that the hearings by the Hense Countities on Un-American Activities in the past few years have completely crippled, if not destroyed, the Communist influence in the motion picture industry. The self that mething has come to his or his Countities assertion which he feels would justify additional inquiries into Communist influence in Hollywood at the present time.

that, while the Communist rarry is not esastered out of the notion picture industry, it has, over the past several years, received a serious setback as a result of the Bouse Countities on Un-American Activities disclosures and the various Smith Act trials throughout the country.

Feels that the Communist Party does not assert any engineer in the film and radio industry at this time and is not attempting to do so. We observed that the Communist Party is "lying low" at this time and is going along with current policies rather than attempting to aging along with current policies rather than attempting to aging elong with excess and succeed merely in getting itself "spetted."

II COMMITT INTILITATION OF LABOR Jeanery 2, 1958, through June 30, 1958

Friters Guild of America (TGA)

See Angelse without has edulated that the NGA was formed about ingues, 1954.

At the first neeting of the Festern Branch of the BEA in 1954, one of the members demanded a change in the constitution of the guild which would provide for the expulsion of any writer identified as a Communist or who refused to talk before a duly constituted Government counities.

As a result of the balloting on this issue in December, 1954, in both the Eastern and Vestern Branches of the VGA, the proposed quendment was defeated by three votes. More than six hundred votes were cast and a two-thirds majority was needed for the amendment to pass.

who was a cooperative witness before the House Countries on Un-American Activities and who is a member of the Festern Branch of the FGA, furnished the jollowing data concerning the resulting agreement over the afore-mentioned issue which developed principally among the anti-Communist organizations known as the Motion Picture Alliance for the Preservation of American Ideals, the FGA, and to some extent the Motion Picture IAdvatry Council.

Following the announced results of the EGA vote on the matter, Borden Chase, film writer and a member of the Bestern Branch of the EGA and chairman of the Executive Board of the Motion Picture Alliance, issued a statement decrying the vote and marning that Communist elements would soon infiltrate the newly/formed EGA. Chase maintained that the failure of the amendment was a good indication of strong Communist influence within the guild.

The Bestern Branch of the FGA made no public comment but did send a letter to its members in which it said that since number-dhip in the FGA is based on employment and credits as writers dominates could get into the guild only if film and network producers employ them. The letter disted categorically that this

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was simply not the case and that the Fustern Branch of the FSA fult that by imputing that responsible producere were hiring writere with known Communist backgrounds, the Chase statement did a grave discervice to the entire Motion picture industry, as well as to the writere themselves.

The afore-mentioned letter reftorated that membership in the guild is based entirely on employment in the fields of radio, screen and television; and that thus if Communicate were now being admitted into the guild, it would have been because producing companies were employing them; and this the letter stated was definitely not the case.

The Western Branch of the MGA further pointed out to its members that active membership in the guild ceases after either two or five year. of unemployment or failure of a writer to receive earsen credit depending on the individual writer's length of employment; thus, the guild claimed any persons previously admitted to membership in the guild on the basis of having been hired by a producing company and subsequently proved to be Communists have disappeared or are automatically ceasing membership in the guild. It was also mentioned that every officer and council member of the MGA has signed a non-Communist affidavit and that a similar affidavit has been executed by every elected officer of each of the branches of the MGA, i.s., Screen Friters Branch, Radio Briters Branch and Television Friters Branch.

The Vestern Branch of the NGA told its members that there definitely is no "Red invasion" of the guild, and that there would be no danger of one as long as the membership remains alert, loyal and snited:

The Notion Picture Alliance, however, issued a statement over the eignature of Boy M. Brewer, president, and Borden Chase, chairman of the Executive Board, which stated that the Executive Committee of the Metion Picture Alliance was of one mind in the feeling that failure of the BCA to bar from membership all Communists and those who have taken the Fifth Amendment on that sacre constituted a grave threat to the future of the guild and to the writers it represents, as well as an equally grave danger to the motion picture industry itself. The statement continued that there is plenty of proof that the Communist Party used the former dereen Briters guild (now a branch of the BCA) as an instrument through which the Party attempted to desinate their control of the motion picture industry and that the Communists came very close to success in that effort. The statement of the Motion Picture

Alltenes maintained that the old Screen Fritore Duild's failure to deal offectively with the problem in the past had given Hollywood Communists atrength they never would have possessed had the Screen Fritore Guild been strong and determined to keep them out; that failure of the newly formed NGA to rid itself of the Communist element was setting the stage for another Communist invasion of Hollywood. The statement of the Motion Picture Alliance called on all segments of the film industry to take a firm stand on the matter stating that the industry must not be victimized again.

The statement went on to arge the writer members of the Motion Picture Alliance to make it clear to the MGA that they do not intend to support an organization which permits known Communists and others who oppose the democratic processes of the Government by hiding behind a phase of its constitution to take any part in the determination of matters which vitally affect the writer members of the Motion Picture Alliance and every other person who makes his living in the motion picture industry. The Motion Picture Alliance's statement also called upon employers in the industry to withhold from the MGA any recognition or cooperation not required by law until such time as the MGA recognizes its responsibility by barring manyons who puts loyalty to a foreign ideology before a loyalty to the United States."

Subsequently, the Motion Picture Industry Council, Incorporated, (MPIC) composed of both management and employee organizations in the film industry released a statement to the effect that MPIC could not ignore the recent attack of the Motion Picture Alliance on the Hollywood notion picture industry which might lead the public to believe that the studios were in danger of a Communist invasion. The MPIC stated that "the energy and vigilance which our industry has exerted and is constantly exerting for the elimination of Communists and Communism is unparalleled in any other industry in the United States. Every segment of our industry is united in this offert."

The MPIC's statement maintained that the recent accusation of the Motion Picture Alliance against the leadership of the MA was undescribed disservice to the film industry.

On January 26, 1955, the control previously mentioned, issued a statement in the Hollywood trade press to the effect that "The fact remains that the Eriters Guild of America voted down a

proposed constitutional amendment to bar Communicts from its memberokip. The Motion Picture Alliance feels this is a matter of grave concern to every segment of the industry, which is constantly exerting energy and vigilance for the elemination of Communicte and Communicum from its ranks."

nentioned above, a former member of the Communist Party's organization in the film industry and a keen observer of Party tactics as well as a member of the Vestern Branch of the VGA advised that the annual meeting of the Vestern Branch of the VGA will take place on May 19, 1955, at which time the new officers, directors and council members of the cuild will be elected. The party of the anti-Communist amendment to the VGA constitution will be resubmitted to the membership proper in a slightly different form and there appears to be little doubt that this time it will be adopted said he had not seen the new draft of the propersy distinguished but he understands that it is a somewhat "watered down" version of the original amendment and provides simply that we member of the VGA who is a Communist Party member or who advocates the violent overthrow of the Government can remain a member of the guild.

advised that about the only real effect of the amendment, if in fact it is worded this way, will be to put the Friters Guild on record as being against Communists. He was of the opinion that such an amendment would not greatly damage the Communists except perhaps their prestige since under that sort of wording the only way to oust anyons from the guild would be to prove that he is now a member of the Communist Party or to have the guild member admit such membership.

Continued that apparently the new anti-Communist amendment will be more of a public relations a statement than anything else; however, he again pointed out that he has not yet seen the actual draft of the amendment which will be submitted at the May 19, 1955, meeting.

In regard to the abbue, the following article appeared on page two of the May 31, 1955, teams of the Film Daily," a trade paper published in New York City:

"MA Approved Three Constitution Amendments. P. Engh Earbort, national chairmen of Friters Guild of Inerica, Yest and East, announced that all three constitutional quendments proposed at recent annual nestings in New York and Los Angeles were passed by more than the required two-third majority.

"Two of issues affect only Festern cenetitution, whenge in application of Robert's rules of order and revision in method of roplacing rank representatives on the Council."

"Third se-called "anti-Communist amendment" affects both constitutions and denies membership in Guild to any priter who states before duly constituted Congressional committee that he is member of the Communist Party, or who is convicted in court of competent jurisdiction of violation Smith Act.

"In addition a code of working rules covering standard practices in all fields of Guild's jurisdiction was passed by large pajority."

informed that under the RGA constitution, nominating committees from the radio, screen and telepieien branches of the guild are required to submit noninees for guild officers and council members and branch officers and board members by February 21 of each year to be submitted to the membership not later than March 15 of each year. These elates of noninees have already been feeued and will be voted upon at the forthcoming annual meeting in paid that these plates of nominees appear Иау, 1955. 🦠 to be completely free of anyone connected with the Communist Party as far as he knowe. mentioned also that Rey Ruggins, writer and former member of the Communist Party who cooperated with the House Connittee on Un-American Activities, is one of the neminees for Truetes Member of the Guild Council; and that deels to a nominee for the Executive Board of the relevision Writers leaid that neither of these Branch of the guild. nominations a would have been possible if the Communist Party exerted any real influence in guild affaire.

that the Communist Party or its sympathisers exert any influence in the Festern Branch of the FQA at the present time. Although he does not believe that the Communist Party is completely broken for all time in the film industry, its influence is practically nil compared to what it was in former years. The past of order to what it was in former years. The past of order and organization in the film industry and feels that undoubtedly there are enough Party people remaining in the film industry to give the Communist Party exother start if and when the climate is right.

informed, based on his past experience with the Communist Party, that the great issues of the 1930s and early 1940s are no lenger present, that the se-called "liberals" have only one real issue today - sivil liberties. He advised that the true liberals are actually against the Communists but do not regard the Communists as particularly dangerous. At any rate, the liberals consider civil rights as far more important.

Communist organizations so not appear to have been particularly intelligently lead. He mentioned the anti-Communist Motion Picture Alliance with which he is communist Motion Picture Alliance with which he is communist familiar as an organization which had gone too far in its sincers efforts to fight the Communist Party; that for some time the Motion Picture Alliance has near periodically coming out with Statements about the extent of Party injluence in the film industry which appear to be based nostly on supposition and quesswork than on fact. Indicated that the Motion Picture Alliance has become sufficiently to a charge of setting itself up as a clearinghouse to decide whe is politically eligible for employment in the film industry.

In this case connection, the law expressed the opinion that the McCarthy Countities had actually "ione a great job for the Party" in that it had completely alienated the "liberal" elements in the country and at the case time had given the Communists an opportunity to set Senator McCarthy and his countities up as a strow man and target for sucryose who might be concerned with the issue of civil liberties.

the Notich Picture Alliance, the American Legion; the Notich Picture Alliance, the American Legion; the NoCurthy Committee and others, have displayed little or no testice or strategy in their efforts, that their principal error has been that they "go in swinging" without enough advance thought as to proper strategy as the effect of their programs on the public at large. The recalled, based on his own personal experience, that this is never the way the Communicat Party itself operates and that the Party never notes a none without thereugh preparation and advance analysis of its offset.

Boreen Actors Guild (SAG)

THE MAN

Actors Guild, advised that there is no communist Party influence whatever in SAG at the present time and there has not been for some years. And at that only one probable Communist is a member of the years, this being acreen actress Angela Clark, who until recently was employed on an Alan Ladd film in production at Warner Brothers; homever, understands that she recently was handed a subposena to appear before the House Committee on Un-American Activities, and he believes that she has already stated that she will not cooperate with the consistee.

devised that Angela Clark has been dropped forthwith from the film production by Variar Brothers and as a result two days' shooting has been completely discarded at considerable expense to Varner Brothers.

Angela Clark has been identified by eight confidential informants of the Los Angeles Office as a member of the Los Angeles County Communist Party and Los Angeles County Communist Political Association at various times during the period 1943 through 1947.

Actors Guild has had an anti-Communist amendment to its bylaws which bare from membership any member of the Communist Party. The regulation is not retreactive, however, and to expel a member under the amendment it would be necessary to show present affiliation with the Communist Party.

Screen Extres Guild (SES)

levest paid of the talent group in the film industry and for this reason the Syn has always been a target for the Communists and radicals; however, the vast majority of the Syn membership is very anti-Communist. According to the Syn membership is very anti-Communist. According to the Syn membership together with the fuscists or anyone sles under foreign control heatils to the American federation of Labor membership to advocating violent overthrow of the Government.

mentioned that only this year the SEG beted by a twenty-five to one margin (1116 to 45) to expeliant member who refused to testify before a properly constituted Government body or who holds membership in a Communist or Fascist organization. At a meeting of the SEG held on March 2, 1955, an addition to the bylame was noted which gives the power of expulsion to the Board of Directors of the SEG.

International Alliance of Theatrical and Stage Employees (IATSS)

informed that there is no appreciable Communist influence in any of the numerous locals of the IATSE at the present time; that for many years the IATSE has been an effective leader in the effort to keep Communists out of the film industry.

Precalled that although in past years the Communist rarry would have a definite plan to penetrate the IATSE it was never successful to any marked degree and today such influence is practically nonexistent.

It is noted that the IAISE completely deminates organized labor within the Hollywood film industry and is not only a large but also a very powerful organization. (100-138754-1086)

Actors Equity Council (ARC)

In the May 4, 1955, issue of "Teristy," a

Now York wookly newspaper in the entertainment field,
there appeared an article which indicated that the
ARC had leveled a "blast" at Aware, Incorporated, a
private organization claiming to be fighting the
"Communist conspiracy in entertainment communications."

Continuing, the article stated the the union's ruling group condensed the manner in which during had published the names of some nineteen actors and actresses on the claim of their being "connected withe the Communist front apparatus." AEC noted "the publication had been done without proper regard for the rights of the individuals named." AEC agreed that the action was "detrimental to the welfare of the numbers named and to the union (Equity) itself."

The article also stated that the AEC noted that in common with Amare and other organizations it had condensed Communists and Communion but it had also renounced "black-listing" from any source and regarded Amare's list as a form of "black-listing." The council ordered that its action on Amare be brought to the attention of the League of New York Theaters under the terms of its basic agreement and also instructed its mati-blacklist committee to investigate whether any AEC members on Amare's list had been injured by that action in "legit" (legitimate theater).

The article noted, however, that no move was made to notify the affiliate performer unions of the anti-Amare statement or suggest that they take similar action as is frequently done in these matters.

The article concluded by stating that the council's condensation of Awars followed a resolution adopted at a recent membership mesting.

Aware, Incorporated, Boz 1401 Grant Central Post Office, Esm Fork City, is "an organization to combat the Communist conspiracy in entertainment communications" and was organized in 1953.

This organisation furnished a press release to the New York Office on January 31, 1935, urging college students from certain universities to participate in a public forum on February 3, 1935, at the Sausy Plaza Hetel, New York City. The subject of the forum was to be "The First Front-Important Issues Facing Young People Today."

a free-lance radio writer and member of the new defunct Radion Fritere Guild, furnished the New York Office a booklet published by Avere, Incorporated, entitled "The Book (self-elecreness)" a provisional statement on the problem of the Communist and Communist-helper in entertainment communications who easts to elecr himself.

Among the suggested steps outlined in the booklet was:

- (1) Inll and voluntary disclosure in written form of all connections past and present with subscreips elements, organizations, causes and individuals.
- (2) Voluntary and cooperative interviews with the Federal Bureau of Investigation. The contents of such interviews remain inviolate with the Federal Bureau of Investigation.
- (3) A written effer to cooperate as a witness or source of information with the various United States Governmental legislative committees, as well as on a state and local level.
- (4) Union members should make their positions on Communism clear by statements at their meetings sither oral or written.
- (5) Urgs support of anti-Communist legislation organizations et cetera, as well as recommended subscribing to anti-Communist periodicals.

II. COMMENT INFILTRATION OF LABOR (July 1, 1955, through December 31, 1955)

Mriters! Guild of America (MA)

former member or the Communist Perty in Hollywood from 1938 to 1943, advised that the following emendment to the constitution of the WMA was adopted in May 1955:

"Section II. But withstanding anything herein contains to the contrary, no person shell be eligible to obtain or retain membership in the Guild, or any of its Branches, who before the House Un-American Activities Committee or any other duly constituted Congressional Committee states that he is a member of the Communist party, or who is convicted in a court of competent jurisdiction of knowingly or willfully advocating, abetting, advising or teaching the duty, necessity, desirability or propriety of overthrowing or destroying the government of the United States by force or violence."

In addition, and advised that at the meeting of WGA on May 18, 1955, Paul Jarrico demanded that the WGA rescind its permission for producers to remove from the credit cards on pictures the names of writers who have invoked the Fifth Amendment in refusing to testify before the House Committee on Un-American Activities. Jarrico's suggestion was defeated, however.

According to the 1952 report of the House Committee on Un-American Activities Paul Jarrico was identified in sworn testimony before the committee as having been affiliated with the Communist Party in Hollywood.

Miscellaneous

On Sentember 22, 1955.

advised that as of that time there was no indication of any Communist influence or activity being exerted in film labor in Hollywood. The stated that Communism or Communist issues were not involved in the contract negotiations and no Communist influence or pressure was apparent.

added that the producers' associations in Hollywood were alerted for any agitation which the Communists might desire to undertake. The said that it has been the observations and feelings of the producers that none of the leeders in organised labor in Hollywood have any Communist sympethies although there may be some Communist sympathisers in some of the locals involved.

III. COMMITST INFILTRATION OF INTILIZORIES, CHOMPS

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The Communist Party Directive of 1935, as reported by Confidential Information of directed the Communists to penetrate the motion picture industry. It is specificall to the Communists requesting that they concentrate on the speakled intellectual groups composed of directors, writers, artists, actors, actrosoms, and highly paid technicisms. In this field of intellectual groups, particularly among the writers and directors, the Communists have been most successful and their influence has been far-reaching. According to the Party been not openly identified to the Party through front organizations which were not openly identified to the Party through its official membership.

To further substantiate the report of Informant Confidential Informant of the New York Office has related that a part of the Communist Party's general program to infiltrate the motion picture industry was to penetrate the seculied intellectual groups in Hollywood. According to the continuous one of the key figures of the Communist Party in propagating this plan of infiltrating the intellectual groups is John Howard Lawson. Lawson has been identified as a Communist screen writer.

Set forth below you will find some of the better movem organizations which either have in the past or still do exist as being subject to Communist control or infiltration. A brief identifying statement will be submitted with each organization.

Her Theetre Leame

Informant the mass reported that the New Theatre League set up a Maticual Executive Board in 1935, composed of representatives in the writing and directing field throughout the United States. Communists used the organization to influence intallectuals.

League of American Writers

According to another mobilizing force in the cultural field which was active in the early 1930s in Hollywood, California, was the League of American Writers. The League of American Writers was said to be a part of an interestional organization of writers and intellectuals which had its origin at a World Congress of Writers hald in Charles, Bassia, during November of 1930.

Mellywood School for Writers

The League of American Writers established in Mollywood, according to Informate the Hollywood School for Writers which acted as a subsidiary of the League of American Writers and was said to be a transmission belt whereby budding writers were developed along political lines followed by the League of American Writers and conditioned for eventual numbership in the League on well as the Communist Party. This School was established in October of 1939.

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Hollywood Writers Mobilisation

According to Informant the feet the Los Angeles Office, the Hollywood Briters Mobilization was another offsheet of the League of American Priters. Militated that when the Communist Party line changed with the investon of Reseas by Idolf Miles on Ame 22, 1941, it became necessary to dissolve such organizations as the Hollywood Peace Forum, the Hollywood League for Democratic Action, the American Peace Mobilization and the Notion Pleture Democratic Committee which had been opposing the entrance of the United States into war. By Pehrunzy of 1942, stated these organizations had been "liquidated" and the Communist Party had declared itself for full participation in "he war.

The first of these to emerge, according to was the Hollywood Briters Mobilisation.

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The Writers Congress held at the University of Southern California, Los Angeles, October 1-3, 1943

The report of the Joint Fact Finding Counttee of the 56th California Legislature, 1945, reflects that in August of 1943, under the amplices of the University of Southern California and the Hollywood Writers Mobilisation, a letter signed by Marc Connelly and Halph Freud as Co-Chairman of the Congress Counttee, announced the Writers Congress to be held at Royce Hall, University of Southern California, Los Angeles, from October 1-3, 1943.

Confidential Informant of the Los Angeles Office reported on January 5, 1945, that this Congress was attended by approximately 3000 writers and operated through penal forume and seminars. He stated that the proceedings of the Congress were published by the University of Southern California Press in 1944. He related that immediately following the Congress, a Writers Congress continuation committee of 41 numbers was set up to handle the work of the Congress. The Prelated that 12 members of the continuation committee held membership in the Northwest Section of the Communist Party of Los Angeles County.

Hollywood Community Radio

Confidential Informent the man advised that in 1947 the Hollywood Community Badie group was composed of a number of individuals who were known Communists and Communist sympathieses, many of whom were active members of the Hollywood Writers Mobilisation. Among the known Communists on the Board of Directors of this organisation were: By Kraft, screen writer, and Abraham L. Polonsky, screen writer.

Informat probabated that this group was endeavoring to obtain a license for a radio station in the vicinity of Los Angeles. According to Confidential Informat (1997) if this purmit were granted and the radio station set up, it would be run and operated by the Hollywood Writers Mobilization as an outlet for the Communist propaganda discominated by this group.

Information regarding the Communist connections of individuals affiliated with this group was furnished to the Federal Communications Commission, which was conducting hearings relative to the establishment of this radio station.

People's Educational Center, also known as the Los Angelies Biusational Association, Inc.

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The People's Educational Center was first formed at a meeting on December 19, 1943. Confidential Informant to the Los Angeles Office, who was a plant informant, made available's copy or a missographed letter written to the students of the Los Angeles Workers School, an organ of the Communist Party, on November 29, 1943, advising that the Workers School had been an active participant in the formation of the People's Educational Center and had attempted to aid its organisation and growth. This letter urged students of the Workers School to support the People's Educational Center.

The People's Educational Center was incorporated under the laws of the State, of California under the name of the Los Angeles Educational association, Inc., wherein it was described as a nonprofit educational club organized for the purpose of realizing through study and education the ideals of democracy and aid, through education, in the accomplishment of an enlightened and harmonious community. This organization ceased operation in April, 1948.

Lincoln Community Book Center, also known as Lincoln Book Shop

The records of the Los Angeles County Clark's Office in Los Angeles, California, reflect that on July 16, 1943, Eugene Beed, Hollywood, California, had the name of The Lincoln Book Shop filed as a fictitious business name. Esed indicated that he intended to operate the business alone. The August 7, 1943 issue of the "Daily Feople's World," west coast Communist newspaper, contained a feature article revealing that the Lincoln Book Shop would open at 1721 North Highland Avenue, on August 8, 1943. The shop was to be operated by Jack and Jessie Reed. Through a most reliable and very delicate source on August 31, 1944, it was ascertained that Eugene Reed was a Communist and a member of the Communist Political Association in Los Angeles.

The records of the County Clerk's Office in Los Angeles reflect that on March 5, 1945 the Articles of Incorporation of a group known as the Lincoln Community Hook Center, a nonprofit, nonstock membership group were filed with the Secretary of State in California. The nursuse and object of the group was to educate the people of Hollywood.

The Motion Picture Democratic Committee

The "Studio Call," official organ of the Conference of Motion Picture arts and Confes, for June 30, 1938, stated that the Democratic Counities was a progressive political organisation which should have the support of every employee of the motion picture industry.

Eugene Lyons on page 289 of his book, "The Red Decade," stated: "The Motion Picture Democratic Committee, a front for Stalinist fund raising, had no trouble rounding up seventeen hundred members."

Hellywood Independent Citisens Committee of the Arts. Sciences and Professions

The Independent Citizens Counttoe of the Arts, Sciences and Professions, is now defunct organization, was formed under the influence of Communists and Confinents sympathisers and was supported throughout its existence by the Communists and the Communists and the Communists and

Progressive Citizens of America

According to Confidential Informant to the Progressive Vitisens of America was erganized on February 11, 1947.

Of the 100 directors elected were ktwenty-one known Communists.

Hollywood Anti-Masi League

The Hollywood Anti-Hard League was set up in the motion picture industry for the purpose of "defending America's democratic right." against Ward influence. The organization had among its original efficers such well-known Communists as Herbert Biberman, director, and Gale Sondergaard, actress.

Hollywood League for Democratic Action

According to Informent the Hollywood League for Democratic Action was made up of the same people who were active in the Hollywood Anti-Wazi League although its activities were just the reverse of the Anti-Wazi League because of the change in the Communist Party progrem. Many of the leading people in this organization were also identified with the Communist Party, such as Dalton Trumbo, Frank Tuttle and John Wexley.

The American Peace Mobilisation

This organisation was a sational Communist front group which, in Hollywood, was under the leadership of Herbert Riberman.

The Joint Anti-Fasaist Refusee Committee

Information related that from 1937 on, during the period of the Spanish Revolution, numerous Communist front groups were formed in the United States to assist the Communist cause in Spain. Prominent among these groups were the Spanish Resigner Ship Mission, the Medical Bureau to Aid Spanish Beaus reay, Spanish Refugee Relief Campaign, Friends of the Abraham Lincoln Brigade, Mellywood Committee for Furiture in Exile, and the United American Spanish Aid Committee. These groups had found numbership and support among the intellectual group in the Hellywood area. The remnests of these groups were consolidated together with the formation of the Joint Anti-Fascist Refugee Committee.

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The Actors Laboratory

The Actors Laboratory, according to Confidential Informations is a Communist controlled institution where serves and stage acting is purportedly taught by directors, actors and writers affiliated with the metion picture industry. He stated that this school was formerly located in New Book City under the ness of the Group Theatre.

The American Touth for Desceracy

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The American Touth for Democracy, formerly a nationally known Communist youth movement, received the support of many Communist and Communist sympathiners in the Hollywood area.

Citizene Committee for the Motion Picture Strikers

This organization, according to Confidential Informant was set up for the purpose of aiding the strike in the motion picture industry which cocurred in March of 1945.

The Estional Counittee to Win the Peace

Confidential Informant related that this organisation came into existence in Hollywood on May 12, 1946, and was sponsored by many individuals who have previously been affiliated with the Communist novement through various front organisations. In this connection, it should be pointed out that the National Committee to Win the Peace was known to have been promulgated and supported by the Communist Party, its press and supporters.

The Hollywood Forum

The Hollywood Forum, according to Informant was held under the emspices of the "Daily Péople's World," West Coast Communist newspaper. This group, devoted to the discussion of Communism or Communist propagands, was under the control of many Communists and Communist sympathisers affiliated with the motion picture industry.

Western Council for Progressive Sesiness, Labor and Agriculture

Confidential Information has related that this was also a pressuretype organization in the Hollywood Section which cooperated with John Barnes and Associates. This group, according to the was dividually a Communist pressure group because of the names given as supporting it. The Burnes group was a "public relations" organization supporting "liberal, progressive" radio communisters.

The American-Reseign Institute

Confidential Informent translated in March of 1949 that the American-Russian Institute opened an office at 6607 Hollywood Boulevard. It should be pointed out that the American-Russian Institute is a Soviet propagated-type organisation which acts as a dissemination center for Russian propagated in Hollywood.

The Civil Rights Congress

The Civil Rights Congress is a national Communist from erganisation formed as the result of the merger of the Mational Federation for Chartisticanal Liberties, Enternational Labor Defense, and the Michigan Civil Rights Federation.

Southern Conference for Muses Welfkre

The Southern Conference for Human Welfare, a national Communist front movement, which has been described by Barl Browder as a transmission belt used by the Party for the dissemination of its propagands, received the support of the notion picture industry, primarily through the effects of Helvyn Donglas, bushend of Helen Unhagen Donglas, who has been affiliated with such groups as the Hollywood Domecratic Committee in an executive capacity.

The Maticual Negro Congress

The Mational Megro Congress was a nationally known Communist front organisation under the control of Dr. Max Yergan, a known Communist.

The Russian-American Club

Informant the same related that in August of 1944 this Club was created in Hollywood with the amounced purpose of raising money for the people of the Soviet Union through the Russian-American Society for Medical Aid to Russia.

The Feople's Educational Center, which was also known as the Los Angeles Educational Association, Incorporated

The People's Educational Center announced its curriculum for the ten-week winter term which began on January 19, 1948. Classes and instructors of this school purport to give "an accurate and scientific analysis" of what is going on in the world and to assist the average man to "achieve a clear orientation."

Committee of One Thousand

The Countities of One Thousand was an organization which was organized in the Fall of 1947 for the stated purpose of abeliables the House Countities on Un-American Activities.

Freedom From Fear Committee

The Freedom From Fear Committee was another one of the organisations characterised by Ned Sparks, Chairmen of the Los Angeles County Communist Party, as one of the groups "which his group is headling" indicating Communist Party central.

Hollywood Council of the Arts, Sciences and Professions

On March 5, 1948, the Arts, Sciences and Professions Division of the Progressive Citisens of America, which dividies later became the Mollywood Council of the Arts, Sciences and Professions, sponsored a testimonial dinner for Dr.

Barlow Shapley.

Boples Songs

The organization Peoples Songs operated in 1947 and 1948 and had its headquarters in Los Angeles at 2256 West Venice Boulevard. The organization was a propaganda agency under the complete domination of Communist elements. Representatives of the group were generally present and took part in programs sponsored by the Communist Party and front organizations.

III. COMMUNIST INFILTRATION OF INTELLECTUAL CROSSES (July 16, 1949 to April 15, 1950)

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Hollywood Council of the Arts, Sciences and Professions

On July 8, 1918, Los Angeles informants reported that the Hollywood Council of the Arts, Sciences and Professions (referred to hereafter as the HCASP) was becoming increasingly more important as the principal organisation through which the cultural elements of the Communist Farty in Hollywood were working, and that the general activities of this organisation were under the control of such individuals as John Howard Lawson, Herbert Riberman, Albert Malts and Paul Jarrico.

As of July, 1949, the principal activity of the HCASP was directed toward the defense of the "Hollywood Ten," and in addition this organisation was directing its activities toward four major campaigns, as follows:

(1) The filing of an antitrust suit by the "Hollywood Ten" against the film industry;

(2) Trying to offset the fact that the United States Circuit Court of Appeals had sustained the contempt conviction of the "Hollywood Teny"

(3) Obtaining support for the "Eill of Rights Conference" which was held in New York City in July, 1949;

(b) The instituting of a campaign against the Attorney General and the Bureau.

Twentieth Century-Fox purchased "The Journey of Simon McKeever," by Albert Helts (one of the "Hollywood Ten") for the sum of \$35,000, and then announced that the book would be "shelved" and not made into a picture. The HCASP thereupon began a publicity campaign against the studie and its "shelving" of the book and started a campaign of letter writing in protest of this action. The HCASP sponsored a protest relly on May 25, 1969 using the meeting to protest against the alleged "black list policy" of the various studies and the Motion Picture Producers Association. In addition, the relly was used to raise funds for the defense of the "Hollywood Ten" and the progress included a dramatisation of "The Journey of Simon McKeever."

Los Angeles informants and lawsen considered as a major information indicating that Alberman and Lawsen considered as a major current issue the publicity regarding certain film figures which appeared as a result of the reports introduced in the Judith Coplen trial. Biberman

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draw up a rough draft statement for the HMASP, which statement was disapproved by Lawson. The Miberman draft charged the Bareau with the "deliberate planting of a wholesale mean" against the distinguished citisens of Hollywood. After a discussion of the proposed resolution with Lawson and Ring Lardner, Jr., Miberman re-drafted his statement which charged in part, "The coincident Red-baiting of Hollywood by the FM, the result of a deliberate plant for use in a deliberate spy sears. Must be denounced as a degradation of public service."

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on Angust 3, 1909, the HCASP held a general membership meeting which was attended by Los Angeles informant. At this meeting, David Bobison, the new Executive Director or the HCASP, announced the Continental Congress for World Peace scheduled to be held in Mexico City on September 5-10, 1969, and that the HCASP would play a very prominent and important role in that Congress which was for the purpose of establishing permanent cultural relations in and out of the western hemisphere. Two resolutions were then presented and passed, one being a resolution protesting the appointment of former Attorney General Tom Clark to the Supreme Court, and the other against any loyalty outh being required of the faculty of the University of California. Following this, a report of the Hominations Countitee was given and a statement was made indicating that ballots would be counted at the HCASP headquarters on September 26, 1969.

On October 12, 1969, Ios ingeles informant reported that as a result of the above-mentioned elections, Homard Koch, a screen writer, was elected Chairman and Tiba G. Willner was elected Treasurer. This latter individual has been identified as a Communist Party member.

As a further indication of the Communist influence within this organisation, of the ten individuals elected as vice chairmen five have been identified by reliable sources as having been affiliated with the Communist Party in Hollywood in the past. These five individuals are as follows: Gregory Ains Albert Malts; Sas Moore; Anne Revers; and, Dr. Stephen Fritchman. In addition, of the 68 members elected to the Executive Board, 30 have been identified by reliable informants as past or present Communist Party members, while enoug the remaining a large number are regarded by various sources as Communist suspects to varying degrees although no positive information to show actual Communist Party membership is available.

This same informant, properties that the MCASP is divided into the following divisions: Architecture Division; Music Division; Film Division; Medical Division; Budie Division; Publicity Division; Womens Division; and, the Political Action Committee. Of

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the 15 individuals identified by this source as members of the above divisions, eight have been identified as past or present Communist Party members.

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On July 21, 19h9, los Angeles informent proported that the HCAIP was in the process of forming a Political Action Committee which was to be comprised of 11 individuals. It is interesting to note that 10 of the 11 members of the Political Action Committee have previously been identified as past or present members of the Communist Party.

Los Angeles informant en October 12, 1949 reported that the HCASP had organised a Speakers Bureau for the purpose of furnishing speakers to various organisations principally in support of the "Hollywood Ten."

As previously mentioned, the HCASP has been extremely active in behalf of the "Hollywood Ten," and in this connection filed an amicus curize brief with the Supreme Court in behalf of these individuals and in addition actively solicited the support of various individuals, organisations and unions to file similar briefs.

On October 21, 1949, Philadelphia informant reported that at that time the actual membership of the HCASF was estimated at 1,100 and was under the direction of David V. Robison, the Executive Director, who has been identified as a member of the Communist Party in Hollywood in 1945.

Los Angeles informant on January 3, 1950 reported that the financial condition of the HCASP was very poor and that a dinner was being planned for the purpose of reising funds.

During the latter part of October and the first week of Hovembers. 1919, this same informant learned that the HCASP was planning a "Send Off Hally" in behalf of members of the "Hollywood Ten" who were embarising on a nation-wide speaking town. This rully was held on Hovember 9, 1949 and was attended by an Agent of the Los Angeles Office who identified many of the individuals present at the send off rully, including Herbert Hiberman, Howard Daytryk, Ring Lardner, Jr., and Lester Cole of the "Hollywood Ten," Onle Sondargeard, Howard Daytlyn, Howard Koch and Robert W. Kenny.

On November 16-18, 1969, Lee Angeles information reported that the MCASP had prepared a film strip and a radio play on behalf of the "Hollywood Tem." The script for these was written by Lester Pine, while a recording was made by Dave Milio. An individual by the name of David Milio was identified in 1967 as a member of the Communical Party, while Lester Mine was identified as a member of the Communical Party and the Communical Political Association in 1964 and 1965.

On November 28, 19k9, Los Angeles informant reported that the film state and recording prepared by the HCASF and been entitled "It Happened to Hollywood." This informant described the film and recording as very effective propagands in behalf of the "Hollywood Ten" and against the capitalist system.

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Actors Laboratory

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los ingeles source of information

a faculty
member of the Actors Laboratory, on Outober 19-5; 1949 reported that
the Laboratory had undergone a considerable change, with the school
being considerably reduced in size and having only 15 registered students
as of October 5, 1949. Several of the school's buildings had been condemned by the City of Los Angeles as unsafe for school purposes and the
school had therefore become forced to reduce the size of its student
body. The source also reported that as of that time no students were
attending the school under the GI Mill of Mights.

The Laboratory had leased a former night club in Los Angeles and was doing over the interior for the purpose of presenting plays, although this latter activity will be separate and apart from the Laboratory itself which will be devoted strictly to training young talent. However, the Laboratory will control the theater and the productions presented there.

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COMMENT IN ILTRATION OF INTELLECTUAL CROSSES

Hallywood Council of the Arts, Sciences and Professions

The Hollywood Council of the Arts, Sciences and Professions is generally referred to as the Hollywood Arts, Sciences and Professions General and as the ASP) continues to be the principal Communist front organization in the Hollywood cultural field. The activities of this organization have been principally centered around the issues of the Hydrogen Ross, the Mends Hill, the University of California loyalty eath, and the case of the "Hollywood Ten" with the most intensive activity being devoted to the case of the "Ten." Among the motion picture personalities who were active in this organization are Herbert Riberman, Albert Halts and Howard Kook.

The activities of the Hollywood Council of the Arts, Sciences and Professions in behalf of the "Hollywood Ten" will be set forth in Section

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III. <u>COMMUNIST INVILTRATION OF INTULECTUAL GROUPS</u> (June 24, 1950 to December 31, 1950)

American-Bussian Institute (ARI)

The American-Russian Institute of Southern California has been cited by the Atterney General as within the purview of Executive Order 9835. Les Angeles information furnished a copy of a notice by this erganization which was distributed at a meeting of the Mellywood Council of the Arte, Sciences and Professions held Nevember 10, 1950, to pretest the "Counterstack" publication "Red Channels." This notice announced a function of the ARI to be called "Vorkshep for Peace" at which the lecture and discussion would be led by Jay Leyds and John Bovingdon. Leyds, a motion picture writer, has been identified as a member of the Communist Party by Lee Angeles informant while Bovingdon has been identified as a Party member by Lee Angeles informant

Civil Rights Congress (CRC)

This group has been cited as within the purview of Executive Order 9835 by the Attorney General. Los Angeles informant on November 15, 1950, reperted that the Hellywood Council of the Arts, Sciences and Professions had requested the cooperation of the CRC in connection with the convention of the Hellywood Council of the Arts, Sciences and Professions. This latter organization requested advance notice of all CRC functions and meetings between November 15, 1950, and the convention date in order to pass out leaflets concerning the convention at such CRC meetings.

Hellwood Council of the Arts. Sciences and Professions (HCASP)

Los Angeles informant the Dane 7, 1950, learned while at the ECASP effice that a new organization was being formed to carry on activities in behalf of the "Hollywood 10." At this time, the informant also learned that the ECASP had set up a defense budget for the "Hellywood 10" to be fixed at \$25,000. With regard to the new organization mentioned above, Los Angeles informant on June 30, 1950, learned that the new organization was known as the Committee to Free the Hellywood 10 and that its offices had been established adjacent to these of the ECASP.

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Lee Angeles informant advised that the RCASP, tegether with the Independent Pregressive Party, the Countities for a Democratic Far Eastern Policy and the Midtown Section of the Lee Angeles County Communist Party, had acheduled a neeting to be held July 2, 1950, at the Park Manor, 607 Seuth Festern Avenue, Les Angeles, concerning the Korean attestion.

Los Angeles inferments of training the confidential source of Los Angeles informant. This source advised that an announcement in the lebby of the meeting place indicated that the meeting was under the sponsorship of the HCASP, the Independent Progressive Party and the Committee for a Democratic Fur Eastern Policy. He mention was made of Communist Party interest in the meeting. A leaflet was distributed to those in attendance entitled "Hands Off Kores" which was critical of the United States intervention in Kores, called for an end to the undeclared war, for the outlawing of atom and hydrogen bombs, and arged all peace-minded Americans to sign and circulate the Stockhelm Peace Petitions.

One of the speakers at this meeting was Ruben Borough, who identified himself as representing the Independent Progressive Party. He urged these present not to be diverted from the subject of "world peace" by the Korean aggressiens and demanded that all incrican troops and supplies be withdrawn from Korea innediately. He stated the Korean War is illegal and the United States had no right to interfere in Korea. He predicted that the United States would be defeated in Korea and other places and that the defeat would be assisted by the "democratic peace-loving people of the world whe will come to the assistance of the Koreans in a few days." He further added that "we" will put our own President in the White House, one who would truly represent the progressive forces in the United States and the world. A resolution was presented and adopted without dissent calling for the defeat of the Mundt Bill.

One other principal speaker was Peter Huye, former editor of a Kerean newspaper published in Lee Angeles, whose address was generally to the effect that the South Kereans had started the war and were the real aggressors.

By way of identification, Borough has been repeatedly cited by the Tenney Conmittee as a sponsor of or otherwise affiliated with numerous organizations, while Huyn has been identified by Los Angeles informant to be as sotive Foress Communist Party nember.

Los Angeles informent in the first part of July 1950 reported that the film Division of the BCASP had recently made a short film called "Bombs Away" with actor Ican Ferrey. This informant advised that the Peace Information Center in New York had requested a copy of this film to be sent to Caschoslowkia for entrance into a peace conference. Hervey is a radio and stage actor who has been active in the ECASP although he was not definitely known as a Party member.

Los Angeles informant on August 4, 1950, identified from his own experience within the Communist Party certain efficers of the HCASP as Communist Party members. These individuals are as follows: John Howard Lawson; Albert Malte; Sam Moore; Tiba Willner; Sam Albert; Dr. Murray Abevits; Edward Biberman; Herbert Biberman; Sonja Biberman; Howard Da Silva; Edward Dagtryk; Lou Harris; Paul Jarrios; Charles Kats; Melvin Levy; Michael Lindeman; Ben Margolis; Dorothy Parker; George Pepper; David Robison; Walde Salt; Adrian Scott; and Victor Shapire.

On August 25, 1950, Lee Angeles informant reported that the HCASP claimed a membership at that time of 1200. —

During August 1950, the HCASP widely advertised ite eponeorship of "Operation: Peace" at an exhibition of contemporary art by 55 Southern California artists. The exhibit was to be dedicated to peace and included a series of symposiums on the evenings of August 10, August 17 and August 24, 1950. Among the guest speakers at these symposiums were to be Diward Bibernen, Diamond Lim and Herris Carnevsky. These three individuals in the past have been identified as Communist Party members.

At the symposium on August 10, 1956, which was attended by an Agent of the Los Angeles Office, a showing was given of the film "Bretherhood of Man" which was written by Ring Lardner, Jr., one of the "Rollywood 10." Following this film, a speech was given by Frances Filliams, who generally attacked discrimination against minerity groups, the jailing of the "Rollywood 10," "thought control," the Rouse Countities on Bn-American Activities and the injustice of the decisions of the Supreme Court. Following her talk the film "The Hollywood 10" was shown, which film was produced by the Film Division of the ECASP. This picture rune approximately twenty minutes and combines family shots of each member of the "10" with certain of their writings, citations,

movie awards, etc., and also includes certain actual scenes of the hearings by the House Committee on Un-American Activities. It also includes a round table discussion among the members of the "Hollywood 10" in which they deal with "thought control," political prisoners, censorship of art, abridgement of civil rights, creeping Fascism and the drive against labor, loyalty oaths, black lists, etc. Edward Biberman also spoke at this meeting.

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eported his observations of the second symposium, held on August 17, 1950. He advised that the first speaker's discussion was in conjunction with black and white picture slides entitled "The Nants Bar? The Eants Peace?", which slides portrayed bloated capitaliste, Wall Street control and imperialistic forces fighting the North Korean people's artists. This was followed by a second series of slides illustrating the artist's role as a soldier, pointing out that art was valuable as a form of thought transference because in backward countries the underprivileged masses are illiterate. The slides dealt principally with "Graphic Arts Forkshop of Wexico." The slides pointed out -the roor ragged half-starved peons slaving in the fields and factories while the products of their labor were funneled into the greedy mouths of Merican officials and kall Street brokers disguised in the garb of Uncle Sam. From Rall Street a few pennies trickled back to the worker while truckloads of gold poured into the brokers' hands and money bags.

The series of slides concerning "The Fants Far? The Fants Peace?" illustrated the Fall Street broker pouring sums of money into all parts of the world in a vain attent to buy support. The American worker was symbolized by a farmer plowing a field, while bowed down by the weight of a huge cannon strapped on his back. The principal speaker at this meeting was Diamond Kim, previously identified, who speke in support of Forth Korea.

August 24, 1950, and he reported that this meeting was quite disorganized and the speakers obviously untrained with the general theme being "I Am For Peace."

On August 21, 1950, Los Angeles informant reported that certain officials of the Independent Pregressive Party believed it desirable to present as a Congressional candidate someone of prominence like Gale Sondergaard (Mrs. Herbert Bibernan) or Margaret Maltz, also a wife of one of the "Hollywood 10." In this connection, the "Daily People's Forld" on September 22, 1950, announced that Mrs. Jeanne Cole, wife of Lester Cole, one of the

"Mollywood 10" would be the Independent Progressive Party candidate from the 15th Congressional District. On September 21, 1950, officials of the HCASP and the Independent Progressive Party conferred concerning a campaign manager for Cole. Six individuals were considered and each of them has in the past been identified as affiliated with the Communist Party. On October 10, 1950, Independent Progressive Party revealed these vivius owners had been chosen as Mrs. Cole's campaign manager. In 1949, Sharp was identified by Los Angeles informant as a member of the Communist Party.

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Los Angeles informant in September and October 1950 reported that the HCASP was devoting its principal efforts toward its planned convention in the latter part of 1950. It was planned that the convention would be divided into various panels concerning science, communications and arts.

On October 25, 1950, Los Angeles informant reported that the HCASP, through its Executive Director, Sarajo Lord, was cooperating with the American Committee for Protection of Foreign Born in connection with the arrest of two aliens in Los Angeles. Representatives of the American Committee for Protection of Foreign Born urged that the HCASP start a campaign of letters, telegrams, etc., to the President, Attorney General and the local immigration office protesting the arrest of such aliens. The American Committee for Protection of Foreign Born also contemplated a picket line in Los Angeles on October 26, 1950, for a two-hour period and on October 25, 1950, representatives of the HCASP were contacting its various divisions advising them of the picket line.

Los Angeles informant advised that the HCASP convention was scheduled for December 2-3, 1950, and that the Nominations Committee prepared the slate of delegates under the leadership of Sonja Biberman, who has been identified as a Communist Party member. The informant renorted that numerous Executive Board meetings had been held to prepare for the convention and it had been decided that the theme of the entire convention would be to continue the campaign to fight against thought control, remarrants and the blacklisting of artists, scientists and other professions.

During November 1950, it was learned that the HCASP had completed a new film entitled "Speak Your Peace." This film generally attempts to

pertray what the average individual cast expect unless the atom bomb is sutlawed and all nations settle down to peaceful collaboration. It is suggested that the only way this can be accomplished is to demand and work for peace. The principal character is based on a skit presented by the HCASP at several past functions, Briefly the pilot of a bember carries out his assignment of dropping an atom bomb and returns toward home with his gaseline supply low. In route he neets an enemy aircraft and radios that pilot that there is he use returning home since the eastern hemisphere has been blasted from the map. The enemy pilot radios back merely "Tait until you try to find your own base in the western hemisphere."

The HCASP carried an advertisement in the Movember 1950 issue of "Daily Variety" announcing a protest meeting against the "Counterattack" publication "Red Channels." In this connection, the organization held a rally on Movember 10, 1950, at the Globe Theater in Hollywood, at which meeting the principal speakers were Valdo Salt, Dick Powell (not to be confused with the actor of the same name), Betsy Blair (Vrs. Gene Kelly), Gail Sondergaard and David Robison. Of these individuals, Salt, Sondergaard and Robison were members of the Executive Board of the HCASP who had been identified by Los Angeles informant the had having been members of the Communist Party.

<u> Independent Progressive Party (IPP)</u>

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On November 8, 1950, Los Angeles informant advised that Sadie Ornits, wife of one of the "Hollywood 10," had a namphlet which she desired to be distributed to all IPP members, and had called on the IPP for its membership list. A spokesman for the IPP advised her that it was the organization's policy not to give out its membership list but that if she would see that her material was delivered to the IPP office, it would be distributed. Los Angeles informant the los advised that the IPP in Los Angeles County is under the complete control of the Communist Party which sets its organizational goals, layedown its perspectives, organizes its forces and proposes its levels of organization and assigns its leadership.

Minute Fenen for Pegge

Los Angeles informant to be Taly 11, 1950, adviced that a new organization had been formed to be called Minute Fonen for Peace. This informant received a letter from the MCASP head-quarters enclosing a pamphlet of the new organization, together

letter signed by Sylvia Blankfort as Chairman of the Minute Vonen for Pence. (Sylvia Blankfort has been identified as a member of the Communist Party). This material pointed out that war is closer than it has been in five years and that women can be a nowerful voice in stopping it. The material called for the services and cooperation of individual women and women's auxiliaries, guilds and clube in helping to achieve peace. Accompanying the material was a brochure outlining the program of the new organization as consisting of the collection of 250,000 signatures in Los Angeles County on ballets for peace, which ballots were addressed to the United Nations and contained the statement "Save the Peace by Outlawing War and the Atomic Bomb." These ballots were to be presented to the United Kations on August 6, 1950, the anniversary of the dropping of the bomb on Riroshima, as proof of the deep desire of the American people for peace. The group was to supply ballot boxes in shopping areas, at religious and social gatherings, and wherever individuals would congregate. On September 5, 1950, it was learned that the telephone listing for this organization had been cancelled and it was apparently no longer in existence.

Political Prisoners Felfare Committee, aka Committee for the Welfare and Relief of Political Prisoners

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Angeles Office, on october 10, 1950, advised that the above organisation is a new group fust getting started, and that Lillian Ripps was active in its formation. In 1947 Ripps was identified by Los Angeles informant was an active member of the Communist Party who had been such a member for at least five years as of that time.

The aims of the organization are:

- To provide welfare for the wives and children and husbands of political prisoners in case they are picked up by a law enforcement organization;
- (2) To provide homes and education for children in case parents are arrested as political prisoners;
- (3) To provide books and writing material for political prisoners presently in jail;

- (b) To cetablish rights for political prisoners in jail, (it was commented that political prisoners must be treated differently from ordinary originals serving jail sentences);
- (5) To prevent political priseners from doing hard labor; and
- (6) To put pressure on wardens of penitentiaries to enable political prisoners to receive books and other published material).

Theater Lab of the First Unitarian Church

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Late in 1950 a press release of this group revealed it was under the direction of Margrit Rema, who was known to Los Angeles informant in 1947 as a member of the Communist Party. Los Angeles informant and advised that certain literature of the Theater Lab was included in the mailings of material by the HCASP. This literature indicated the aim of the group was "to dramatize the meaning of the ideals which Unitarians believe and seek to practice....justice, equality, brotherhood and freedom." The organization is composed of directors, actors, technicians, stage designers and workers, and the group rehearses three times weekly at the Firet Unitarian Church.

The Unitarian Sunday Evening Club

Notices were received by an Agent of the Los Angeles
Office from the First Unitarian Church in Los Angeles which stated
that the Unitarian Sunday Evening Club had announced its schedule
for its winter series. Among the speakers who were scheduled to
appear were: Dorothy Tree, actress; Harry Hay, instructor at
the Southern California Labor School; Ella Finter, author and
journalist: and Guy Endore, motion picture writer. Los Angeles
informant has identified Tree, Finter and Endore as
affiliated with the Communist Party within the experience and
knowledge of this informant. Los Angeles informant
identified Hay as a Communist Party wember.

With regard to the First Unitarian Church, Los Angeles informant has advised that the church is under the leadership of Dr. Stephen H. Fritchman, who was formerly in the Boston area. The informant has stated that of his own knowledge the church premises have been used on numerous occasions in the past hu the local Communist Party for meetings and other functions.

III. COMMUNIST IMPILTRATION OF INTELLECTUAL GROUPS (January 1, 1951, to June 15, 1951)

Hollywood Arts. Sciences and Professions Council (ASP)

In December, 1950, Los Angeles Informant advised that the ASF continues to be the most important Gommunist controlled organization among the Hollywood intellectuals and professional people and its importance lies in the fact that it numbers among its membership a number of well-known people associated with the motion nicture and allied industries. Los Angeles Informants and advised that during Hovember and December the Organization, in addition to its campaign on behalf of the "Hollywood Tem" also concentrated on a campaign against the "McCarran Law."

The ASP had scheduled a meeting for January 5, 1951, at Troupers Hall in Los Angeles but on the day before the meeting the hall cancelled the reservation. Los Angeles Informant advised that the cancellation was the result of a contact with the hall by representatives of the Screen Actors Guild who advised the manager of the hall that the ASP was a Communist front organization.

The meeting of January 5, 1951, was transferred to the New Globe Theater and was attended by approximately 200 individuals. The program began with a chronicle of the birth of the Bill of Rights and the struggle against Alien and Sedition laws and then attempted to show the parallel of these laws with the McCarran Act. The principal speakers at the meeting were Carey McWilliams and Reverend Emer Engberg. Thereafter, Karen Morley appeared on the stage and reed a letter to President Trumen urging that he use his best efforts to repeal the McCarran Act. The audience voiced its unanimous approval of the sending of the letter.

On January 30, 1951, the ASP furnished to its members a ballot listing officers and members of the Executive Board for the year 1951 which reflected that the ballots would be counted on or after February 9, and the first meeting of the new board would be held on February 14, 1951.

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With reference to the officers nominated, it was noted that two of the three vice-chairmen nominated were Gale Sondergaard and Reverend Stephen Fritchman, both of whom have been identified as Communists.

The 57 nominees for the Executive Board were broken down to include representatives of each of the various divisions of the ASP and the nominees who have been identified as Communist Party members from each of the divisions are as follows:

Music Division - Of the six nominees, Sam Albert, James Arkstov, Naomi Boss and Joseph Eger have been identified in the past as members of the Communist Party.

Arts and Architecture Division - Of the six nominees, Gregory Ain, Edward Biberman and Garrett Eckbo have been identified in the past as Communist Party members.

Medical Division - Of the five nominees, Doctors
Murray Abowitz, Joseph Hittleman,
Richard Lippmon and Thomas Perry
have been identified in the past
as Communist Party members.

Dance Division - Of the six nominees, Faul Barlin, Libby Burke, Sue Remos, and Rhea Wachaman have been identified in the past as members of the Communist Party.

Radio Division - Of the five nominees, Jack
Robinson and David Robinson
have been identified in the
past as members of the Communist
Farty.

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Film and Field Theater Division

Of the fourteem nominees, Lee Barrie, Merbert Biberman, Paul Jarries, Howard Da Silva, John Howard Lawson, Mitchell Lindeman, Connie Lindeman, Albert Maltz, Shimen Ruskin, Waldo Salt and Frances Williams have been identified in the past as Communist Party members.

Among the eleven nominees for members-at-large of the Executive Board, Helen Blair, Ann Parks Feldman, John Lee, Rabbi Franklin Cohn, Sonia Biberman, Ben Margolis, and Victor Shapiro have been identified in the past as Communist Party sembers.

III - Communist Infiltration of Intellectual Groupe (June 15, 1952, to April 15, 1952)

Hollwood Arts. Sciences and Professions Council (ASP)

The Mollywood Arts, Sciences and Professions Council, hereinafter referred to as the ASP, has been characterized by

de a completely communité-déminated group for intellectual and professional people in Hollywood although membership in the ASP does not of itself necessarily connote membership in the Communist Party.

During the past year, the ASP has remained the predominately active Communist-controlled organization among the Hollywood intellectual and professional people. Its major activities have been directed toward such matters as peace propaganda, continued defense of the Hollywood Ten, attacks upon the House Committee on Un-American Activities hearings, repeal of the Smith Act, defense of the arrested CP leaders for violation of the Smith Act, the possibility of getting more Hegroes into cultural pursuits including motion pictures, and finally a pressure campaign for the reinstatement of three doctors who were recently dropped from the roster of physicians at the Cedars of Lebanon Hospital and who were all members of the Medical Division of the Hollywood ASP.

In connection with the activities of the ASP in attempting to get more Regroes into cultural pursuits, a membership meeting was held at its offices at 7410 Sunset Boulevard, Los Angeles, on December 18, 1951. The announced purpose of the meeting was to hear a discussion of the subject "Jim Crow, Cultural," and what could be done about it, particularly in the Hollywood metien picture industry. The principal speaker on this subject was film writer fred Rinalde, an individual when the HCUA unsuccessfully endeavored to subpens for one of the Committee hearings during the past year and who has been named by four witnesses in sworn testimeny before the Committee in September 1951 as having been affiliated with the CP in Hollywood. Attendance at this meeting consisted of approximately thirty-five members.

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In discussing the subject of "Jim Grow, Gultural" and discrimination against Negroes in the oultural field in general, Rinaldo pointed particularly to the notion picture industry and the lack of opportunity for Negro artists in this field. No discussed his views on the subject generally and pointed out that the ASP organization in particular should take stope to ourse this evil and make it possible for more Negro artists and workers to enter the notion picture field. No urged those in the ASP who had connections and contacts with important people in the film industry to pressure these individuals to open up employment in films for Negro artists and other workers.

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With regard to the continued fight of the ASP against the ECUA hearings, identified above, advised en January 24, 1952, that was appeared to be a new Communist front erganization was being organized for the purpose of supporting and defending the members of the legal and medical professions and other professional people who had been subpoenced or may be subpoenced before the ECUA at its forthcoming Los Angeles sessions. According to this new erganization was called the Citizens' Committee to Preserve American Precious and it had as its Chairman Dr. A. A. Heist, who is the Executive Director of the local chapter of the American Civil Liberties Union. The purpose of this committee was to rally preminent people to the defense of doctors and attorneys subpoenced to testify before the ECUA.

With recard to this or contestion.

Advised on February 3, 1958, thus this group had set ap officee at 6513 Religneed Boulevard in Religneed adjeining the officee of Atterney Villian B. Internan, San Mounten Allen, Villian M. Sanuele, Fred H. Steinnitz and Aubrey I. Finn, all of when were named by David Acren as CP members during Acren's testimony before the Nouse Committee on January 22, 1952.

The Citizens' Countities to Preserve American Presdone held its first public meeting at the Arlington Theater, 2517 Feet Fackington Boulevard, Los Angeles, on February 12, 1952. Asserting to

precent us this secting, and service was estimated to be between 700 and 800. In secting that during the meeting the Chairman announced that the purpose of this organization was destruction of the Sn-American Activities Consittee and the defense of those persons "persecuted" by the Consittee.

The above organization held a dinner at the Hollywood Athletic Club in Hollywood on Sunday evening, February 17, 1952, Attendance at this affair was by invitation only, according to the was present. Informant advised that the invitation noted that this Committee is dedicated to maintain American rights for all; that it agrees with the American Civil Liberties Union that "nothing is so un-American as the Committee's (HCUA) own activities"; that the purpose is to acclaim and apply the Bill of Rights every day in every way for doctors, lawyers, journalist, unionist and every other person.

According to the above informant, this organizetion had been organized to operate against the MCUA and to continue to do so until the MCUA is dissolved and that it is also proposed to organize similar committees in other cities throughout the country.

Fith regard to the three dectors who had been released by the Cedare of Lebanon Rospital, previously identified, advised on February so; 1953, that these three doctors were Murray Aboutty, Richard Lippman and Alexander Pennes, all of when were important and active members in the Medical Division of the ASP. She continued that this incident had resulted in the formation of the Committee for Medical Freedom. She etated that while publicly there is no efficial connection between this group and the ASP it actually was set up

lirectly by the ASP. As proof of this she stated that she standed a meeting of the Medical Division of <u>the ASP at</u> the home of Dr. Horris Jeder whe was known to member of the Lee Angeles Communist Party during the 1946-1947 period. This nesting was attended by 40 to 50 members of the ASP and its principal speaker was Joe Jeseph, the National Executive Director of the Estional Council of Arto, Sciences and Prefessions. During the speech Joseph told the meeting that there are many people who sympathize with the ASP yet cannot accept the ASP's entire program. Referring to specific issues such as the subpoemaing by the ECUA of numerous witnesses from professional fields and the issue surrounding the dismissal of three doctors from the Cedars of Lebanon Rospital staff, Joseph told the neeting that we (ASP) have established subcommittees on organizations such as the Citizens' Committee to Preserve American Freedoms and the Connittee for Medical Freedon. He continued that the Conmittee for Medical Freedom is for the purpose of supporting the three doctors in their efforts to be reappointed to the staff of the Cedars of Lebason Hospital at Los Angeles.

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On February 25, 1952, the Committee for Medical Preedom held a m<u>eeting at Larohme</u>nt Ball in Lae Angelee which was attended by the newsky was between 500 and 600 people and the three released doctors were introduced by Mrs. Sylvia Miller who was identified by n 1947 as a member of the CP in Los Angeles. It should be noted here that Dr. Murray Adomits has been identified by a member of the CP in Los Angeles in 1947; Dr. Alexander Pennee was identified in January 1952, by former CP member, as having been a member of the measure Branch of the GP in Lee Angeles in 1947; Dr. Rishard Lippman was identified in January 1947 by se a member of the CP in San Francisco prier to his coming to Los Angeles.

Dr. Pennes spoke on the issue of the Cedere of Lebanen Rospital's dismissals stating that the only basis for his dismissal from the staff there was because his name had been mentioned in the course of the MCMA hearings in Los Angeles last September.

Dr. Aboutte apoke on the same table and said that the Codars of Lebanon Mospital had found it necessary to put extra help on its switch board to take care of protest calls which it received as a result of the dismissals.

Br. Lippman was the last speaker and the gist of his remarks was the legalty beards, legalty eaths and unincrises consistees have affected every field of science.

The Frecutive Board of the Medical Division of the ASP met on February 1, 1958, at the home of Dr. Max Schoen, 5351 North Spaulding, Hollywood. According to Dr. Schoen was recruited into the Los Anceles County Communist Party in approximately 1946.

Meeting at which further discussion was the regard to action to be taken on the Codare of Lebanon Bospital issue. It was decided that the main concentration should be on getting signatures on petitions demanding the reinstatement of the three dismissed doctors. It was also decided that a letter was to be prepared by John Boward Lawson to be sent to prominent scientists all over the United States explaining the Codars of Lebanon case and requesting a statement as well as a contribution.

III COMMUNIST INFILTRATION OF INTELLECTUAL GROUPS (July 15, 1952, to February 15, 1953)

Hellimond Arts. Sciences and Professions Council (4SP)

The Hellywood Arte, Sciences and Prefessions Council, hereinafter referred to as the ASP, has been characterized by

as a completely Communist dominated group for intellectual and professional people in Hollywood, although membership in the ASP does not of itself necessarily connects membership in the Communist Party.

Although of the Los Angeles of the Los Angeles of the Los Angeles of the erganisation has ateadily the general membership of this organisation has ateadily decreased to a point where as of Nevember, 1952, there were only 270 members who were currently paid up in their dues, the ASP has remained the predominantly active Communist-controlled organization in the Los Angeles area. Its major activities during the past year have been directed toward such matters as peace propagands, attacks upon the HCUA hearings, support of the campaign for clemency for the Aosenbergs, repeal of the Smith Act and a campaign for getting more Regross into cultural pursuits including motion pictures.

The above informant advised on August 11, 1952, that at that time the organisation was in desperate financial condition and that its membership, particularly its sustaining members, had fallen off considerably which was probably accounted for by the exposures resulting from the various hearings by the CUA. This informant continued that film writer John Homard Lawson continues to be a dominate force in this organization, that he attends meetings of the Executive Board and that his comments and analysis of various policy issues are invariably considered with considerable attention and respect. It is noted that John Howard Lawson is one of the so-called Hellywood Ten.

With regard to the activities of the ASP in attempting to get more Regress into cultural pursuits, it epensored what it called an Equal Rights Conference for Negross on June 16, 1952. This was an all day affair held at the Alexandria Ectal

in Los Angeles with the afterness session being broken down into four simultaneous panels or discussions, namely Muse Media of Communications; Seisuse and Révoction; Art, Music and Dance; and Health Velfare and Nousing.

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According to an attorney who is a reliable informant of the Les Angeles Office and who attended the above conference, it was deminated throughout by persons The have been linked with Communist Perty activities in hellywood for many years. He estimated the attendance at this conference at between four and five hundred. The purpose of the conference was to point up the alleged discrimination against Regross in the entertainment field particularly the motion picture industry. As a result of the conference resolutions were passed and a program initiated to force the employment of more Hegroee by the film and allied industries. This program was to include the picketing of studies, delegations to film executives and publication of a new "agitational magazine by the ASP. According to the ASP proposed to send committees to call on various Rollymood producers with the demand that Negroes be given their rightful place in film production on all levels. This action was to be followed up with a barrage of letters and a new magazine with the ASP resorting to picket lines, if necessary, in front of each studio to force the issue.

It is noted that just prior to the holding of the above conference a number of Negro criists in the entertainment field signed a full page advertisement which appeared in the "Hollywood Reporter" on June 19, 1952, and in which they repudiated this conference. The advertisement in effect stated that the ASP does not speak for the Negro copie and that the conference was being promoted in the official Communist Party press. This advertisement was signed by such preminent Negro artists as Natile McDaniels, Eddie Anderson and Louise Beaver.

Although he did not take part in any of the speeches during the conference, John Noward Lawsen was observed to be stiting in the rear of the room and after most of the discussion on the various resolutions had been completed Lawsen get up to revise and amend the entire thing. It was his thought that what was needed instead of numerous resolutions was an over-all "action program" under which there would be delegations to call on film producers, distribution of

pamphlete and literature and complete cooperation with other progressive organizations all with the purpose in mind of doing away with discrimination against Regress and forcing their employment in the entertainment field. Lawson's suggestions, comments and amendments were accepted without question with no argument from anyons.

It may be noted that the above conference was addressed by such people as Jack Robinson, Fred Rinaldo, Cleophus Brown, Adrian Scott, Mitchell Lindenan and Michael Vilson all of whom have been reliably identified as past members of the Communist Party.

In the early part of July, 1952, the ASP issued a letter to its membership and friends dated July 8, 1952, calling attention to the fact that almost a month had passed since the organization had sponsored its "conference on Equal Rights for Negroes" and that during this time the various divisions of the ASP had been actively working to carry forward the program which had stemmed from that conference. The letter cited as examples the fact that the Dance Division of the ASP had secured fifteen dence scholarships for young Regrossand dancers, that the Medical and Architectural Divisions were continuing their Fouch Job Opportunities Campaign with excellent results and that the Mass Communications Division was preparing a fall campaign to break down discriminatory hiring practices in the entertainment field.

The above letter sought the assistance and participation of its entire membership in these and other "equal rights" activities and called attention to the fact that a so-called "Squal Rights Continuation Committee" had been set up within the ASP to co-ordinate this program. The letter further noted that the ASP in cooperation with other organizations had already started a campaign to open the Hollywood Bowl to presentation of Negro concert artists and the hiring of Negro staff personnel there.

On July 19, 1952, it was reliably reported that Fred Rinalds, previously identified, was eager to initiate a plan of the ASP to have a delegation call on Mr. Erio Johnston, head of the Motion Picture Producers Association, for the purpose of enliating Johnston's association in opening up the entertainment field for more Negro artists. It was Rinaldo's idea to start out by getting thousands of signatures on a petition following which there would be a meeting of all of the signers for the purpose of choosing delegates to call upon Johnston. Rinaldo manted a deadline of Angust 15, 1952, set for this campaign.

In connection with the fight of the ASP for the hiring of more Segre artists in the motion picture and allied industries, an article appeared in the "Daily Forker" of August 12, 1952, setting forth statistics concerning the employment record of Negroes in the motion picture industry. According to this article the following statistics were est forth: In 1951, 7 out of approximately 350 metion pictures included Negroes in recognizable roles. Not one Negro writer is under contrast to a major motion picture studie. Not one Negro is employed as a story analyst. Not one Negro is an executive of a motion picture studie. Of the workers employed on the back lote, there are no Negro grips (stage hands), carpenters, painters, est designers or set creators and of the great number of musicians employed in Hollumoed very few are Negroes. ("Daily Forker," 8/12/52;

As set out previously in this memorandum, the ASP purposed to initiate a new publication advancing the aims of the organization.

The first issue of this publication was finally issued in January, 1953, and is called "Follywood Review." According to this issue, "Follywood Review" hopes "to provide a forum for the rising protests voiced by many consumers of Hollywood entertainment over the distortions, violations and deliberate falsification of cherished American freedoms so obvious in much of the current contents of film, IV and radie fare." The principal article in this issue was one written by film writer Michael Filson entitled "Conditioning the American Mind; "ar Films Show Fision Over-All Policy." The general theme of Filson's article was that the film industry is being influenced by the Pentagon to put out films on war subjects which will condition the American people to accept the insuitability of war.

Another feature article in this issue dealt at some length with the alleged discrimination against Regroartists in the film, radio and TV industry.

In it, etatement of policy and purposes this issue sets forth in part "Hellywood Review" will expose the varied aspects of the effort to degrade and intimidate the American mind; the crude and the subtle, the direct and the indirect... It is our contention that the entertainment industry is colling a product which is increasingly opposed to the best interests of the vast majority of the new, women and youngeters who consume it."

To further implement the ferogoing program of the ISP, in Founder, 1958, the ISP put out an announcement to the effect that one of it is divisione, the Field Theater, had formulated a plan to establish an agency for "progressive performers" which agency would beek them and represent them on an exclusive basis. The announcement noted that the "progressive performer" faces a steadily multiplying need for his services and that the recent election results show "fust how offective the total black-out technique has been in keeping any progressive message from reaching the people through commercial channels."

The ASP Field Theater, however, maintains that the performer can create new channels and oan break through the blackout by reaching people directly which it maintains must be done innediately and on a far greater scale than in the past.

The anneuncement further stated that under this new plan to represent "progressive performere" on an exclusive basis, the new agency would establish a minimum scale for performers; publicize the artists, maintain a 24-hour-phone service for bookings, insist on advance deposits for bookings, work consistently to broaden sources for bookings and handle all negotiations for the performers.

According to previously identified, the above plan is a revers development and there has been no definite information received as to just how successful the ASP has been in its; plan for such an agency.

Citizene Counities to Preserve American Presion

This erganisation has been previously identified in this memorandum as a group which was organised in January, 1953, for the purpose of supporting and defending the members of the legal and medical professions and other professional people who have been or now be subposeded by the HTM. According to this organisation is a typical Communist-influences group formed for a specific purpose.

A reliable informant made available the first copy of the afficial publication of this organisation, which was issued in August, 1958, and was called "Facts for Freedom." This publication announced that a "warm" velcome was being planned for the HCM when that Counittee comes to Los Angeles to open its hearings on September 29, 1952.

This publication identified the Citizens Committee to Preserve American Freedom as an organization formed to abolish the Un-American Activities Committee as a menace to Americantem. It announced that its program is supported by broadly representative leaders in union, liberal and community affairs and that the program included plans for a giant mass neeting to be held at the Embasey Auditorium in Los Angeles prior to the opening of the HCM hearings. It urged all interested people and organizations to invite speakers of the Citizens Committee to Preserve American Freedom to address them, to send resolutions to the President and Attorney General in Fashington condemning the HCM and to contribute and raise funds to support the campaign of this organization.

On October 3, 1952, confidentially advised the Los Angeles Office that he had attended the above-mentioned rally at the Enbassy Auditorium on September 26, 1952. He centinued that this rally was in general an attack upon the HCM and its contemplated hearings in Los Angeles.

Following the hearings of the HCM in Los Angeles in September and October, 1952, Universal Recorders, Hollywood, California, confidentially advised that the Citizens Committee to Preserve Anerican Freedom had ordered 200 sets of a recording made. This recording is labeled "Voices of Resistance" and incorporated excerpts from the actual testimony of a number of vitnesses who had been subposed before and who had refused to cooperate with the HCMA at the above-mentioned hearings.

The October, 1958, issue of "Rote for Freedom" noted that the above-mentioned "Folces of Besistance" records were spailable for purchase from the Citizens Countities to Preserve American Freedom by mail at \$5 per set. It described these records as "better than any on the open description.... which express the courage, vitality and fight-back quality of the witnesses, dramatizing an event of historical importance."

Southern Colifornia Council to Abeliah the St-Azerican Abtivities Countities

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According to information obtained from a reliable informant of the Lee Angelee Office, this organization was formed in September, 1952, to oppose the HCUA and to support those witnessee subposnaed before it who intended to defy the HCUA. This group was organized at a meeting of representatives and delegates from a number of organizations all of whom were hostile to the HCUA and ites probe of the extent of Communicating infiltration into professional groups in the Los Angeles area.

This informant indicated that it was too early to determine whether this organization would continue as a coing concern or whether it was merely a paper organization created for a specific purpose only. It would appear that the latter is the case.

According to Citizene News" a press release issued by the above group on September 23, 1952, indicated that ite headquarters are located at 5851 Avalon Boulevard, Loe Angeles, which is the address of the CIO Building. This release announced that "pickets for freedom" would march at the Los Angeles Field Building all day to protest the hearings by the HCVA. It further announced that this organization was formerly established in an all day meeting on September 20, 1952, at which plans were made for the above demonstration.

It is noted that during the session of the HCUA on September 30, 1952, circulars issued by this organization were passed out at the picket line which was maintained in front of the Federal Building where the hearings took place. These circulars charged the HCUA with being the real threat to democracy and with using hysterie, smeet and fear as its major weapone.

Champions of the Bill of Bights

The "Daily Peoples Forld" of October 7, 1952, the day the ECUA hearings terminated in Los Angeles, carried an announcement that a rally would be held at the Embassy Auditorium in Los Angeles on October 8, 1952, under the auspices of the Champions of the Bill of Rights and that

the purpose of this rally would be to hence all subposed men and women "who upheld and protected the Constitution before the UneAmerican Activities Committee." According to previously identified, indications were that this group was apparently another paper organization created for the particular purpose of sponsoring the above rally. She adviced that actually the program for this rally was organized by film writers Paul Jarrice, Adrian Scott and Michael Filson all of whom are important figures in the Hollywood Arts, Sciences and Professions Council and all of whom have also been reliably identified as important members of the Communist Party in Hollywood during the 1940's.

Agents of the Los Angeles Office attended the above-mentioned rally and reported that its. program consisted of hearing an excerpt from the testimony of each of the uncooperative witnesses who have appeared before the various sessions of the HCUA. Each of the witnesses who was present read his or her excerpt from off-stage over a public address system following which his or her name was announced and thereafter he or she came on stage from the wings and took a chair on the platform.

Righty-four individuals who had been uncooperative witnesses before the HCUA were thus introduced. The program then continued with an appeal for funds and speeches by Gene Stone, Dr. Alexander Pennes and Rose Rosenberg who represented the artists, the doctors and the attorneys, respectively. It is noted that all three of these speakers have been reliably identified as having been members of the Communist Party in Los Angeles.

The rally concluded with the presentation of a resolution which was unanimously accepted by voice vote of the audience and which called for, among other things, publication of a booklet regarding the recently concluded HCVA hearings, activity on an individual and organizational basis to defeat Congressmen Donald L. Jackson and Clyds Doyle for re-elotion and to beyoott employers who refuse to discontinue the use of "black lists."

Matienal Neare Labor Council

According to "The Worker" of Pecember 28, 1952, the National Negro Labor Council, at its recent convention held in Cleveland, adopted a cultural program calling for

the erganization and utilization of Negro article, material and outlete "new damed up and frustrated by white supremary. This organization set up a committee consisting of Paul Robeson, Villian Marchall, star of Lydia, and John Gurth III, deter and vocalist, to "assume responsibility for starting al Matienal Negro Theater as a section of the National Negro Labor Council." ("The Vorter," 12/28/52;

III. COMMUNIST INTILIBATION OF INTELLECTUAL GROUPS (Pebruary 15, 1969 to July 18, 1969)

Consistee for the Pears in the Arts

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of the New York Office, advises that the Countitee for the Negro in the Arts continues to serve the interests of the Commist Party in New York City and propressations alleged acts of racial discrimination in the employment of Negroes in the arts field. He continued that this Countitee has been limited in scope to New York City and its headquarters are located at Mil Vest 195th Street, New York City.

On June 4, 1953, the April 1952 report sheet of this organization stated that on May 10, 1958, there would be an opening of the Negro Film Center which would house the Marlem Film School and Norkshop. According to this report, this Film Center was to be the Film Chanter of the Countitee for the Negro is the Arts.

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Matienal Council of the Arts, Sciences and Professions

The Mational Council of the Arts, Sciences and Professions has been cited as a Communist front by the Congressional Committee on Un-American Activities in House Report No. 1954, April 26, 1950.

On March 11, 1953, a letter on the letterhead of the New York Council of the captioned organization was received through the confidential mail box of the New York Office. This letter advertises the world premiere of "The Shout Heard Around the World." According to this letter, the premiere was to be held on Murch 14, 1953, and the film was produced by the Film Division of the New York Council of this organization and "is America's first peace carteen film." Also on the program, according to the above letter, was to be a hilarious satire on old regeteriches nevies, "They Dreams" with Charles Laughton and Elan Languaster.

This letter also stated that two colored films would be shown, the recently released film "Philip Evergeed" which was described as having wen such high praise at the "Junter College Jestival and the "Jong of the Prairie" which was described as a delightful Creek satire on American Testerns.

The letter continued that the premiere would reopen the "Saturday Hight Film Club" located at the headquarters of the New York Chapter of the Mational Council of the Arts, Saiences and Professions. This letter indicated that the "Saturday Hight Film Club" is sponsored by the Saturday Hight Film Club Committee, Film Division, New York Chapter of the Mational Council of the Arts. Saiences and Professions.

SEC (18)

Hollywood Arts, Sciences and Professions Council (MASP)

On January 13, 1953, the Southern California Chapter of the National Council of the Arts, Sciences and Professions, locally referred to as the Hollywood Arts, Sciences and Professions Council, held a special membership meeting at Stanley Hall, 1057 North Stanley Avenus in Hollywood for the purpose of electing afficers for an executive board to operate the affairs of this aroanization for the current year. According to a reliable informant, ballots were furnished to members only in good standing, who at that time were 350 paid-up members. This informant advised, however, that there are about 1,800 names on this organization's mailing list or those of the various divisions into which the HASP is broken down organizationally.

As a result of the balloting all offices and a large majority of the 40-man Executive Board are now held by individuals with reported past or present affiliations with the Communist Party and/or Communist Party front organizations. Arong the sore important individuals so elected were the following:

Dr. P. Price Cobbs, Physician - Chairman.

The 1948 report of the California Legislative Committee on Un-American Activities (Tenney Report) page 185 liets this individual as a sponsor of the American Youth for Democracy in 1944.

John Howard Lawson, Writer - Fine Chairman.
During hearings held by the House Committee on Un-American
Activities in 1951 - 1958, fifteen witnesses identified
Lawson as having been a Communist Party member.

Dr. Murray Aboutts, Physician - Vice Chairman of Sciences. Dr. Aboutts was identified by three witnesses in sworn testimony before the House Committee on Un-American Activities in 1952 as having been affiliated with the Communist Party. He, himself, appeared before this Connittee and refused to dany or affirm: past or present Communist Party membership.

Stephen B. Pritchman, Minister - Vice Chairman of Professions. According to the 1948 Tenney Report, Pritchman use at one time a number of the Board of Directors of the Connittee for a Democratic Jap Bustern Policy, which has been eited by the Attorney General under Executive Order 9835.

Junet Stevenson, Writer - Vice Chairman of Arts.
It is noted that this individual and her husband,
Film Writer Philip Stevenson, were active members of
the Communist Party in Hollwood in the 1940's,
according to
a reliable informant
of the Los Angeles Uffice.

also advised that John Howard Lawson continues to be a continue in policy matters of the above organization. According to information received from a technical installation on the headquarters of this organization Lawson called all the heads of the various divisions of this organization together for a meeting with him before he departed for a two-months' stay in New York City.

advised that these division heads not with Lawson on march 6, 1953, to hear him outline the desperate need of finances on the part of the EASP at the present time and the necessity for obtaining new sustaining members. At that time Lawson also outlined future functions for the organization.

As of November 1952 the heads of the various HASP divisions were as fellows:

Arte Architecture and Engineering Dance Yedical Edward Siberman Francis Dean

Selle Lewities Merray Aboutto or Mrs Shoen Mag to

Seience and Education

Mas Communications (Film, Radio and TF) Field Theater Cyril Toubin or Joe Egor Murtin Ball or Eleanor Pasternak Fred Rinaldo

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All of the above individuals have been reliably identified as having past or present affiliations with the Communist Party and/or Communist Party front progrisations.

of the MASP at its Hollywood headquarters on May 20, 1953. The purpose of this meeting was to hear a report from Dr. P. Price Cobbe and John Howard Lawson, Chairman and Vice-Chairman, respectively, both of whom have been delegates to the Mational Convention of the Mational Council of the Arts, Sciences and Professions held at New York. Lawson was the principal speaker at this meeting and told the gathering that at the Mational Convention he had represented the Film, Theater and Publishing Divisions of the Convention. He reported that there was considerable activity at the Mational Headquarters in New York and also that the final draft of the organization's "Policy and Program" would be issued shortly and further that constitutional changes had been made pertaining to the elèction of officers and delegates.

Lawson thereafter outlined and stressed what he said that this organization stands for, which he characterized as an action program which would be undertaken. The principal points of this program are:

- (1) The importance of "culturel liberation of the Hegro," which Lausen characterized as of the greatest importance.
- (2) The continued fight against what he called the "vicious un-incrican witch hunt by corrupt politicians, such as Yelde, Jenner and McCarthy." He stated that more and more important people throughout the country are protesting these procedures.

- (3) The promotion of an international compaign to defend Charles Chaplin and to protest against his "exclusion" from the United States.
- (4) The promotion of the motion picture production, "Salt of the Earth."

Lawsen summed up his speech by saying there is an exciting prospect of future work; that members of this organization must pledge more activity and more fund-raising; that a dozen new chapters should be organized during the coming year; and that attacks and smears must be met with counterattack.

III. COMMUNIST INFILTRATION OF INTELLECTUAL CROSPS:
(July 18, 1959 - Becember 15, 1968)

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Hollywood Arts. Sciences and Professions Council (HASP)

a reliable informant of the Los Angeles Differ und a source close to the affidere of the Bellywood Arts, Sciences and Professions Council (BASP), informed that John Reward Lausen continues to be the next important figure in the organization.

Informant stated that Lawson sets HASP policy on important issues, is nearly always present at board meetings or meetings of the so-called "Steering Committee," and nothing of importance in the affairs of the HASP is decided without Lawson's approval.

a reliable informant of the Los Angeles Office, reported that at a general nembership meeting of the HASP held on Hovember 12, 1953, John Howard Lawson announced that the headquarters of the organization would be noved in the near future from its present location at 7410 Sunset Boulevard. Lawson said that a new headquarters will be obtained in an attempt to reduce operating expenses. Lawson described the current financial status of the HASP as "most grave" and indicated that a program is currently being formulated to increase membership in an affort to ease the financial burden.

previously mentioned, informed that at a meeting of the Executive Board of the HASP held on November 5, 1953, Lameen, who is definitely against giving up the HASP office space as a means of reducing expenses, has effered to "bridge the gap" himself by advancing funds to the Council.

According to considerable difficulty has been encountered in revery one necessary funds to publish the HASP news organ, "Hollywood Review." This publication, intended as a mentally paper, has in the past year been issued only spacehodically about every three or four nonths. Lawson urged increased support for the "Hollywood Review" in addition to a drive to obtain further subscriptions.

"Pollmood Levico"

This paper, in its June-July issue of 1953, has this to say concerning the testimeny of Robert Rossen before the House Counities on Ma-incrious Activities on May 7 of this year:

"He armied to his corner, ennounced that 'he placed his country above personal considerations' and patriotically ventted fifty names into the nike . . . Later on, though, Rossen said something about having been black-listed and not having been able to find work during the nearly two years since he had first refused to testify before the Countities . . ."

In the same issue of "Mollywood Review,"
Congressman Donald Jackson of California is severely criticized
because he made a speech in the Mouse of Representatives
at which time he is reported to have pledged that he would
do everything in his power to prevent the novie "Salt of
the Earth" from being exhibited in the United States or
abroad.

American Committee for Protection of Foreign Born

The Los Angeles Committee of the American Committee for Protection of Foreign Born spensored a reception for Harry Carlisle, film writer, at the Park Manor Restaurant in Los Angeles on August 14, 1953. Carlisle is one of several alien Communists against whom deportation proceedings have been instituted by the Innigration and Haturalization Service.

Carlisle was given a standing evation at the reception and eneng other things, he said that the Justice Department was endeavering to link criminals with subversives as being one and the same.

Los Angeles Wysee, revalled that Carliele, a writer in the film industry in Billywood during the 1960's, was regarded as an important number of the Communist Party and one who was the teacher at a number of Communist schools held for the benefit of new numbers.

III. COMMUNIST INFILTANTION OF INTELLECTUAL GROUPS (July 1, 1964 - December 31, 1964)

(A) (1)

Bollwood Arts. Sciences and Professions Council (BASP)

previously mentioned, stated he would not be surprised to see the Hollywood Arts, Sciences and Professions Council (HSP), which has been a Communist Party front organisation since its inception, either go out of existence in the near future or reform under a new name. We have been believes that the HASP has been "pegged" for what it really is and no longer has any influence as a mase organization. We had he believes that the Communist Party is snart enough to know that it cannot reinfiltrate the notion picture industry utilizing an old organization.

the Los Angeles verice, states that the one-time influence of the Communist Party within the film industry is at its lowest ebb and is practically nil at the present time. She advised the Communist Party never did influence the content of motion pictures to any appreciable degree and believes that the HASP, which was the Communist Party's principal mass organization of a cultural type, has been theroughly exposed and discredited.

previously mentioned, informed that the HASP continues to be the Communist Party's mass or front organization of the cultural type with the support of a group which is known as the Citizens Committee to Preserve American Freedoms and another group within the First Unitarian Church at Los Angeles, headed by Dr. Stephen H. Fritchman.

Once large HASP membership has delikeled to only a fraction of its fermer strength and that at the present time HASP is not very effective from the Party standpoint.

The Citizens Connittee to Preserve American Freedoms is the subject of appending Sureau investigation as a Communist Party front organization and Dr. Stephen S. Fritchman is a key figure of the Los Angeles Office. The Beligious Freedom Connittee of the First Unitarian Church in Los Angeles has been the subject of a Sureau inquiry as a possible Communist front organization.

III. <u>COMMUNIST INFILTRATION OF INTELLECTUAL GROUPS</u> (Jamesry 1, 1955 - June 30, 1955)

\$ 1 B

Southern California Chapter of the Mattenal Council of the Arts. Sciences and Professions, also known as Hollumod Arts. Sciences and Professions Council (HASP)

informant of the Low Angeles Office who is close to the affairs of the HARP organization, advised that in recent months there has been a definite and constant decline in the membership and financial strength of HARP, together with a corresponding diminishing of public activities. In this connection, make more noted that at a meeting of the executive board of make, held on April 12, 1955, the acting executive director admitted that less than 100 members had paid up their membership dues for the current year and that the organization had on hand only enough funds to carry on for a few more months.

stated that recently there has been some question as to mether HASP could or should continue and that probably the most effective influence in keeping the organization going has been John Howard Lawson, a member of the HASP executive board, as well as a member of the board of directors of the national organization in New York City.

Baid that, without any question, the most influential individual in the entire organization is Lawson and that seldom is a meeting of the executive board held unless Lawson is present. The final decisions concerning most matters are submitted to Lawson and he is consulted on practically all matters of importance.

In regard to John Howard Lawson, it should be noted that the annual report of the Congressional Committee on Un-American Activities for the year 1952 reflects that 15 witnesses, all former members of the Communist Party, have identified Lawson in sworn testimony before the Committee in 1951 and 1952 as having been an important figure in the Commist Party's organization within the Hollywood film industry during the 1930s and 1940s.

Cobbe is the chairman of the Hollywood Council, actually it is Lawson who guides the affairs of the organization. This appraisal is corroborated by a technical surveillance maintained on the organization which reported that in Movember, 1954, the HARP office was arranging to schedule a "steering committee" meeting rather than a regular executive board meeting. In discussing the matter with Lawson, the acting executive director wondered if Dr. Cobbe should be invited to the steering committee meeting "since he is only a figurehead anyway." Lawson thought Cobbe should be invited but not pressed to attend. Subsequently, the acting executive director did notify Cobbs of the steering committee meeting scheduled for December 2, 1954, but, at that time, told Cobbs that he need not attend if he were too busy since he could be notified later of the program of the meeting.

In reference to Dr. P. Price Cobbe, it is noted that during the hearings held by the California Senate Fact-Pinding Committee at Los Angeles in December, 1954, Cobbe was subpoenced to appear before the Committee. However, according to the afore-mentioned technical surveillance, John Howard Lawson was not particularly worried about Cobbe' subpoence since Cobbs had been very well advised in advance by Ben Margolis.

In regard to Behillergolis, the annual report of the Congressional Committee on Un-American Activities for the year 1952 reflects that Ben Margolis, an attorney, was identified by nine witnesses in sworn testimony as having been affiliated with the lawyers branch of the Commitst Party in Los Angeles County during the 1940s. Margolis himself appeared as a witness before the Committee on September 30, 1952, but refused to affirm or deny past or present membership in the Communist Party.

In October, 1954, The Marie of Separated that the EARP had been notified by the national council of the Arts, Sciences and Professions in New York that the national chairman, Henry Platt Pairahild, had resigned on September 17, 1954, and

that his resignation had raised a most critical problem; that, for more than a year, the Mational Council of the Arts, Sciences and Professions had been without officers except Fairchild and had no national director or executive secretary since July, 1954. There was a serious question as to whether the Mational Council of the Arts, Sciences and Professions could continue to exist but, in the meantime, an interim committee of five national board members would attempt to direct the activities of the organization.

The "Los Angeles Times," a Los Angeles daily news-paper, in its issue of December 30, 1954, contained a news item to the effect that the Attorney General had called upon the National Council of the Arts, Sciences and Professions to show cause why the organization should not be cited under the provisions of Executive Order 10450.

weeks the Hollywood Council unsuccessfully sought advice from the national office as to what the effect of the Attorney General's proceedings would be and what the national office intended to do about it.

In the latter part of January, 1955, the Hollywood Council finally received word from the national office in the form of a letter from Robert Mores Lovett, honorary national chairman, advising that the Attorney General had proposed adding the National Council of the Arts, Sciences and Professions to a list of "subversive organizations." The national office intended to contest the Attorney General's proposed listing but money would be required to conduct the defense and a "Committee to Defend ASP" had been organized to obtain funds for this purpose, which funds were urgently solicited.

the leadership of the mellywood Council that the national office is awaiting the results of the appeal by the National Lawyers Guild testing the constitutionality of Executive Order 10450 and the national office feels that the succome of the National Lawyers Guild action will have an important effect upon the future status of the National Council of the Arts, Sciences and Professions.

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informed in April, 1955, that on April 20, 1955, the executive board of MAP not to decide whether the organization should continue and what its policies should be. John Mount Lausen presented several proposals to continue the Milywood Council and his program was adopted. The principal proposal by Lausen was that henceforth the affairs and activities of the Milywood Council were to be governed by an executive committee of nine individuals or their elternates, which would meet regularly every other week beginning April 19, 1955. Included on this nine-wan executive committee, appointed by Dr. Cobbs, the chairmen, were Lausen, Edward Biberman, artist, and Makael Vilson, serven writer.

Membership in the Communist Party on the part of Edward Bibernan and Michael Wilson has been the subject of sworn testimony by former members of the Communist Party testifying before the House Committee on Un-American Activities, according to the report of the Congressional Committee on Un-American Activities for the year 1962.

(July 1, 1955, through December 31, 1955)

(C)

Mational Council of the Arts, Matences and Professions (MCASP)

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has furnished relience improved in the past, advised on October 26, 1955, that the New York Chapter of the NCAMP voted to disband at a general meeting held at 35 West 6+ Street. New York, New York, on October 25, 1955.

The House Committee on Un-American Activities in its report number 1954 dated April 26, 1950, described the MCASP as a "Communist front."

IV. COMMENSE INFLUENCE IN MORIOR PROTURE

This section reflects tactics used by the Communists to influence notion vilatures, and actual complet of the use of these tection.

In Section I, it was pointed out how the Communists visual the motion picture; . Since under their control, as a "mighty weapon of Communist propagands." In the light of this view, Communist concentration on the movie industry (in 1935) was understandable. (IV, 1)

logically, Communists have concentrated a controlling, or at local influencing, those responsible for the idealogical content of the pictures: the intellectual groups, composed of directors, writers, actors, and highly paid technicisms. (IV, 1,2)

A former member of the Communist Party has related how the Communist Party took advantage of our alliance with the USSE during World War II to insert sequences and episodes in pictures in a most elever manner. The Party placed in the majority of war pictures those writers and directors who were in sympathy with Communism. The informant stated that the cromming achievement in this respect was "Mission To Mescow." However, this picture was so patently biased, it led to much criticism. Accordingly, the Communists decided to be more subtle in their methods. They began to insert a sentence or situation, carrying the Party Line, into an otherwise non-political picture. They found this method more effective because it did not appear to be purposeful, but incidental. This method was employed even in the light "musicals." (IV, 1,2)

Communists, the informant related, not only injected the Line into pictures, but did their best to eliminate anti-Line material, even to the point of preventing the filming, or release, of certain pictures. As an example of this, the informant cited the Communists' successful compaign to prevent the release of "Uncle Tom's Cabin." The Communists elaimed that the picture did not reflect a proper attitude on the part of the Negroes. We have already observed (in Section II) the technique employed to prevent the production of a film based on the life of Captain Eddie Rickenbacher.

A group of motion picture directors, writers and producers, opposed to Communism, gathered information in connection with the Communist infiltration of the motion picture industry. They stressed the subtlety and indirectness of the Communist technique of preparing the public for collectivism — "...a constant stream of P lines, touches, and suggestion bettering the public from the screen will act lib drope of water that split a rock if continued long enough. The rock that they trying to split is Americanism." This anti-Communist group listed some of the common devices used to disseminate Communist propagands, among them: amering free enterprise system, discrediting industrialists, presenting wealth as evipleting success as evil, glorifying failure, deprevity and collectivism, and decrees political institutions. On the other hand, nothing Seviet is every minum in an unfavorable light. (IV, 3)

Only twenty-five percent of a screen story has to be written by a puble for writer to obtain screen credits for writing the script. This makes it gain without other writers — particularly Communists — to work on a script without ledge of that activity. (IV, 3)

PJBurke: jmc

-NOTE: Source-references are to Section and page of the Running Means as of 7-15-49, of which this is a condensation.

The "Hollywood Reporter" of August 20, 1946 quotes John Howard Lawson as having made the following statement at a "Party Indoctrimation Conter" to young student

"Valors you portray any role given you in a memor to further the Revolution and the Class Mar, you have no right to call yourself an artist or an actor ... You must do this regardless of what the script says or of what the director tells you. Bren if you are nothing more than an extra, you can portray a society woman in a manner to make her appear a villainess and a snob. And you can portray a working girl in such a way so as to make her seem a sympathetic victim of the capitalist system. It is your duty to do this at whatever studie yer may find yearself employed." (IV, A)

In addition to the shore sentioned techniques, Communiste use "lesoping language" — double-talk — to advance their line. When they land "desocracy," they usually have in mind "proletarian democracy." (IV, i)

Analysis of Motion Pictures Containing Communist Propagandas

"Keeper of the Plane" The author of the screen play, Donald Ogden Stewart, has been identified by the supporting cast, has been Howard DeSilve, a mander of the supporting cast, has been Pas a Communist. In addition, identified as a Communist. A star of the film, Katharine Hepburn, seconding to two anti-Communist screen writers, has been associated with Communist-inspired or-directed activities in Hollywood. (IV, 5)

According to screen writer this picture was a good example of the negative approach and the ingredt tactics used by Communist writers in getting across the Party line. He stated that in the script the across writer, in a veiled manner, attempted to make the andience believe that faccion and Americanian were synonymous. (IV, 7)

The Master Race

The writer and director, Herbert Riberman, one of his collaborators (Anne Proclich) and two numbers of the cast (Morris Carnovaky and Lloyd Bridges) have been identified

as Communists. (IV, 7)

Asserting to three Special Agents who new this picture, it depicted a Busmiss officer in a most favorable light, discrediting, at the same time and by comparison, an American and a British officer. A series of scapes tended to give the impression that there was freedom of religion in Russia. (IV, 8)

"Morth Star"

se identified Lillian Hellman, author and a the screen play, as a Communist. Buth Melage, in the supporting east, has been identified as a Communist. The Director, Louis Milestone, according to the above-mentioned appeciated with known Communists and Communist sympathiners. (IV, 5,9)

A former secretary of Sam Goldsyn, producer, advised that in addition to giving a flotitious picture of the situation in Passis, the film portrayed the idea - that collective farming was the only successful may to farm. (IV, 9)

"Fride of the Marines" Albert Malts, writer of the serven play, and the star, John Garfield, have been identified as Communists. (IV, 9)

A review of this picture appeared in the "Hellywood Review" of September 10, 1965. The reviewer accused Director Delmar Pures and serven writer Malts of having Pdrugged the old Party Line into their lave story" in an entward memor. He charged that these sen had the actors say everything possible to "prevent doubts" concerning personntative government and free enterprise; they accused employers of everything from resial prejudice to a conspiracy to southle the GI Mill of Rights. (IV, 9,10)

"Some to Remember" The writer of this serven play, Sydney Buchman, has been identified as a Communist. (IV, 10)

A writer at Warmer Brothers (a former resident of the Soviet Union) remarked that this picture reflected a complete distortion of historical facts and considerable Communist propagands. Chopin is depicted as having worked against Russia during the revolutionary period in 1917. He falls under the influence of a rich and evil woman. He is tortured by the necessity of choosing between exercising his rights as an individual, and fulfilling his duty to the masses. Chopin finally decides to give all to the people, and dies in the attempt. (IV, 10,11)

"The Best Years of Our Lives" Screen writer divisor the secret chargeood (who wrote the screen play) is a known associate of Communists, and has given them aid. They expressed the opinion that the script of this picture was "dressed" by Communist writers who did not receive acreen credits. (IV, 11)

identified Frederic March, a star in this picture, as a Communist.

The members of the suppositing cost Foren Babase and Remark Chashawlain, been

Two members of the supporting cast, Roman Bohnen and Howard Chamberlain, have been identified as Communists.

The April, 1947 issue of "Plain Talk" charges that the "class struggle" issue is stressed throughout the picture. Producer Cecil B. Defille stated that this picture portrayed the "apper class" in a bad light. William Z. Foster, National Chairman, Communist Party - USA, is known to have precised this picture highly in 1947.

According to informant and and this picture serves credits and real or receive the Communist support given to serves writers. They described writers frames Goodrich and Albert Mackett as alose associates of known Communists. They estated that the picture represented a rather obvious attempt to discredit bankers. In a greed with this view, and compared certain parts of it with a knessian picture, "The Letter," produced about 15 years age. (IV, 13)

The Farmer's Danshter"

Lint provers depicted an obvious attempt to belittle the present congressional form of government. She allaged that Genemist propagated in this picture was unbubtedly contoned by producer Doro Schney. She dains that Schney once tenght at the People's Ministianal Center (which has been eited by the Tenney Committee of Galifornia as a Communist front). (IV, 14)

The second residence of the second second

(a)

An article in the "Matienal Catholic Monthly" of August, 1947 stated that the underlying effect of the film is to throw and at the political faction known to oppose Communica. (%, 14)

Communication (IV, 1A)

Crossing Producer Adrian Scott and Director Edward Daytryk have been identified as Communists.

According to informant and a second products this picture is a good example of placing over-emphasis on the rectal products.

The Southern California Motion Picture Council, Inc., described the film as being "near treasonable in its implications and seeming efforts to arouse race and religious hatred, through mis-leading accusations: ..."

The August 31, 1947 issue of the "Daily Worker" described the film as "a fine document against intolerance..." (IV, 15)

A reliable, paid confidential informent who was formerly a member of the Communist Party, reviewed this picture. His comments are summarised:

- 1. The picture portrays the average American soldier "as a drunkard or semi-moron" and as "a dissolute individual semally." It discredits the armed forces in general.
- 2. Instead of contributing to racial tolerance, it tends to arouse and intensify racial antagonism. (IV, 51,52)

In October, 1947, Adrian Scott, producer of "Grocefire", publicly urged the motion picture industry to issue a series of films blasting national prejudices. He proposed a continuous, rolling barrage of specialised shorts, (including cartoons for the very young) each ridding a national prejudice, which would be furnished to exhibitors, dubs, churches, etc. (IV, 52)

Ridie Center published a letter to Dore Schary, MEO producer, in October, 1947, in which he preised "Cresefire" very highly. (IV, 53)

With reference to Canter's viespoint, the following is noted:

Through the technical surveillance on John Houard Lauren it was ascertained that on November 10, 1947 George Willner teld Lauren that he had been in contact with various persons in the motion picture industry regarding their reaction to the film hearings. He remarked that "they all say that Jack Lauren is going to work here mytime he wants to." He added that he had spoken to Middle Centor; the latter stated that he was "going to hire whomever he wished to, but, of course, when he talks to other people..." (IV, 54)

Producer Robert H. Bookser, according to a former Communist

- data, p. 17

Party moder, was once a proce correspondent in Moscor. He
selected J. Leyds to act as technical director for this
pictures for and Leyds had been in Moscor tegether. Leyds maniety and the head with the
process of Movelutionary Writers of the Societ motion picture industry. Leyds was
delive in the League of American Writers; this group has been cited by the Attorney
formed as being within the purview of Executive Order 9835.

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The sum informent advised that screen playuright, Erskine Caldrell, was a member of the League of American Writers for many years, and a consistent follower of the larry line. (IV, 17)

The pre-Seviet propagands in this picture was so obvious that it was criticised by numerous newspapers on these grounds. This led to a change in the Communist technique of inserting propagands into motion pictures. (IV, 17)

"Case Timberland" The writer of this sersen play, Donald Ogden Stewart, has been identified by "The Board of the Communist. (IV, 17)

According to informant the convergence the picture deals with efforts of the "county club set" to obtain war convergence, and their attempts to get rid of an honest judge. The latter is pertrayed as an exception, to the rule. (IV, 18)

"Brute Force" Director Jules Dassin has been identified as a Communist.

According to "Life" magnaine of Juguet 11, 1947, the California Congress of Parents and Teachers of Los Angeles, and the California Federation of Business and Professional Clubs, this picture portrays originals in a sympathetic light and discredits law enforcement officers. (IV, 16)

advised the Bureau's Los Angales Office that he had Passin to cait a scene, planned by Dassin, which would have deputed regular strife. (IV, 16)

"Buck Privates Come Home" The writer of the sereen play, Frederick Rinaldo, has been identified as a Communist Parky member. (IV, 18)

Assorting to informant one seems portrays a party given for a General, while other seems reflect at calisted men on EP drty, making the audience unnecessarily class constions. Another scene ridicales the social line draws between efficare and calisted men. (IV, 18)

"Time of Your Life" Paul Draper, well known denour, stated publicly in connection with this picture that upon reading the script he noted:

that it called for Me mixing a refurence to Miller as the greatest menous of the day. He desset this reference out of date. When it was suggested that he substitute "Stalin" for "Miller" he refused to do so. (IV, 19)

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has described the writer of this screenpasy, lillian Hellman, as a Communist. He has also identified east-members Prederic March and Florence

Eldridge as Commutate. (IV, 20)

other Part of the Perest

According to the South and portrays the Southern aristodracy as a degenerate and ignorant class.

a writer at Marner Brothers, reviewed the script of this picture and stated? "This script as a whole, in story, theme, intention, and implication is most certainly propagands for Communise—or, more specifically, it is vicious propagands against the capitalist system." "The political message of the picture is certainly appalling. It tells people, in effect, that the course of American history consisted of a slave system which was replaced by comething still worse, by the rise of capitalism..." (IV, 20,21,22)

figure, windering his son: "He steals a little. Nothing such, not enough to be respectable." The only characters that are decent are the negroes and the intene mother." (IV, 26)

This production was favorably reviewed in the "Daily Worker" of May 20, 1948; it was described as "a film well worth seeing." (IV, 58)

The writer of this screen play, Arthur Miller, was a member of the Communist Party as of December, 1943, according to a highly confidential and reliable source. The cast included Edward G. Robinson and Lloyd Gough. The latter, according to a former member of the Communist Party, was a Sommunist Party member. (IV, 57,58; 36,37)

Mark milinger; Secretated in part:

"This story is the product of a thorough-going Collectivism. It presents two basis tenets of the real Collectivist philosophy: that man has no right to exist for his own sake, and that all industrialists are criminal monsters."(IV,28)

"The technique employed here is one used very frequently in stories written by Reds; the plot, estensibly, deals with the evil of making money through freed; but the whole piece is slanted and twisted into an indictment of money-making as such; under guise of denouncing 'dishonest greed,' the story denounces honest prefit and all profit." (IV, 29)

The Daily Worker of March 29, 1948 referred to this picture as "significent" but complained that it had been "watered down" and its maps narrowed; instead of indisting the capitalist system, it deals only with a particular business man. (IV, 57)

The West Coast Communist newspaper, "People's World" of March 18, 1946, praised the film highly. It stated that even though the central figure had committed a crime against his fellow man, he guided by the standard of the profit system, did not see the monstrosity of his act. (IV, 97)

"In Place of Splendag" Richard Collins wrote the deress play for this picture.

.....(@

In Doomber 1946, Ring Lardner, Jr. sent the above script to actress for review. We stated that it was planned as the first production of Tills. The members of this organization were Lardner Masself, Dalton Trumbs, Blum Scott, Richard Collins, Mays Buller, 2. S. Roberts, and John Garfield. (Lardner, Frunce, Collins, and Buller were identified as Communical Party makes through & most beneficiantial source.

The Communical Party 18 1945.) (17 3/5 30)

Then the floor in diagnot, calling it carried the script she librar it on the floor in diagnot, calling it carried Communist propagands. (IV, 34)

onet a marks

"This screenplay is crude propaganda, and quite sickening. It has no plot, story or dramm. Its characters serve only as puppers who move through and talk about political events. The theme is ostenably the Spanish Revolution. But since very little is said or shown about the concrete events or conditions pertaining specifically to the political history of Spain, the impression one receives is that the theme is revolution as such, revolution entering class war.

"The only idea that emerges constantly from the very measy action is the idea that the lower classes must seize the power from the upper classes, that the poor are noble victime and the rich vicious monsters. The revolution is treated, not as an issue of political freedom for everybody, but as an issue of the poor against the rich. This, of course, is a Marxist standard.

"All the characters who come from the upper classes are vicious, with the exception of the heroine and a few of those sympathetic to her. But these few are all 'for the Republie' or, 'for the people,' even though they are born in aristocracy. Everyone who is not 'for the Republie' is presented as a monster. All the poor — servants, pensants, or workers are presented as folden-hearted creatures full of nothing but kindness and maternal love. This is all as crude as that." (IV, 39)

"So Well Remembered"

This picture was produced and directed by Adrian Scott and a Fdward Daytryk, respectively. Music was composed by Hanna Kisler, brother of Gerhardt Lisler.

Scott and Daytryk have been identified as Communists. In December, 1946 RED studies, advised that Scott and Daytryk had been to hire Elsler to write the susionlessors. (IV, 48)

Hedda Hopper, in her column in the Los Angeles Times of October 30, 1947, described this picture as being one which would surely be pleasing to Moscow. The wavete that it deploted capitalism as described, corrupt, perverted and unfeeling, and that it represented politics under the system of free elections as being crocked.

(IV, 47)

"Manari" A confidential informant of the los Angeles Office stated that while this plature was being readled for production he observed that no character in the plature had any good qualities enough one purpus, a negro, who appeared as a fine, upstending individual.

The informat pointed out to studie executives that in the fouth, the sequences involving the negro, would be out out of the picture. Then the negro was removed and in white porter substituted in his pines, the hereins, Punistic Sedders, refused to go ahead with the picture.

The studie pointed out to Goddard that, in accordance with the rules of the Sereen letters Guild, the studies have agreed not to pertury negroes as red capa, boot blacks, porters and other allegedly medal types. Goddard insisted that the magre rule be played as written in the original script. The informant expressed the opinion that this entire matter represents what he considers Communist propagands in motion pictures. (IV 48, 49)

"Gentlemen's Agreement"

TO CO

One of the featured players in this picture is Anne Revere who has been identified as a member of the Communist Party by a highly confidential and delicate

SCHTOS.

Screen writer pointed out that in this picture a Police Lieutement is a party to anti-markias and as such is subjected to such criticism. In the informant's opinion, this was a deliberate effort to discredit law enforcement.

"Monsianr Verdoux"

Two Communist Party members discussed this picture in October, 1947. One of them preised the picture highly, describing it as a "real indictment of our system," and

siting its anti-religious theme as being "wonderful." (IV, 55)

Screen writer the second of described the picture as "anti-capitalistic propaganda" which clearly impured that nations have made war to acquire property—that they have been "imperialistic" wars.

The Southern California Motion Picture Council condemned the philosophy and ethics of the picture on the grounds that it conserved the individual and blaned society for all evilag it presented the perpetrator of a crime counitted for laws of family or because of need as "sympathetic and forgiveable." (IV, 55)

This Present play, according to extrem writer has been highly preised by the Communists, picture possibilities of the play. In the players so as not to attract the technique of preising the acting billing of the players so as not to attract attention to the Communist propagates in the player. Be described the plot as being symbolical of the downfall of the bourgesides. (IV, 56, 58)

"Christ in Communists have been active in premoting the production of this picture.

According to the communication with the of a screen writer, Communicat screen writer Dalton Trumbo was commercial with the proposed screen treatment of this picture.(IV,59)

Two known members of the Communist Party, Adrian Scott and Edward Daytryk, were astively attempting to promote this picture in 1948.(IV, 59)

"couple Bromberg, a known Communist, is reported to have agreed to back the graduation with \$75,000. (IV, 60)

T.Con

The "Daily People's World," West Coast Communist newspaper, stated May 5, 1949 that the title of this picture (to be directed by Edward Daytryk, one of the "Hollywood Ten") had been changed to, "In God We Trust." (IV, 65)

"Frelade to Might" The script of this picture was written by Bobert Rossen, Alvah

Bessie and Cordon Eahn, according to Chris Boute, studie

manager of Motion Picture Central Studies. All three of these
screen writers were members of the Communist Party, according to Confidential Informan

Boute described the plot as being anti-capitalist in character, and
replace with Communist propagands. (IV, 60)

"State of the Union"

This picture, starring Katharine Repburn and Spencer Tracy, was reviewed in the New York "Daily Mirror" of April 25, 1948. It was described as subtle Communist propaganda using "one of the cidest dodges in the game, 'Sure I am against Communism, but—i' The big but here seems to be a deep seated dislike for most of the things America is and stands for. The indictment against this country... as put in the mouths of Tracy and Miss Hepburn, would not seem out of place in Isvestia..." (IV, 61)

"Treasure of Sierra Madre"

Walter Huston makes a speech in this picture which
(according to a paid informant who is a member of the
Communist Party) is practically a direct quotation
from Marx's, "Das Kapital,"
The speech is made during a scene in a flophouse in
Mogales. It deals with the value of gold. (IV, 61, 62)

"Tucker's People"

This production was produced by R. S. Roberts and directed by Abe Polonsky, both of whom have been identified as Communist Party numbers. Harry Sherman, producer at Enterprise Studios, stated that a police brutality angle had been sliminated from the script. (IV, 62)

"Boy with the Green Hair"

The story for this picture was written by Ben Barman and Alfred Lewis Levitt, Jr. It was directed by Joseph Lossy. Barman has been identified as a member of the Communist Party. Lossy is suspected of Communist Party amberehip.

The "Hollywood Reporter" of November 15, 1948 stated that the preview of this picture "was the signal for a full local Commy attendance."

The "Daily Morker" reviewed the picture invorably on January 13 and 16, 1949. It eited an alleged parallel between the abusive treatment of the boy because of the color of his hair, and discrimination against negroes because of the color of their skin. (IV, 64)

"We Were Strangers" The "Hollywood Reporter" stated in its April 22, 1949 issue that this picture "...is the heaviest dish of red theory ever served to an audience outside of the Soviet... It is

Perty-line all the way through—the Americans are shown as nothing but money-grubbers and the dome-troiden are arged to revolution to achieve their freedom." It is "...a shameful handful of Marxian dialectics."

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John Carfield starred in the picture. The "Baily People's World," West Coast Communist paper, described it on April 3, 1968 as a "brilliantly conceived picture" which should be entered at the Gueshoulovak Film Pestival. (IV, 65)

This New York stage play by Clifford Odete was favorably reviewed in the "Daily Newton" of February 28, 1949. The play was described as "a conscious, if somewhat always blow sized with deadly intent against the giant film industry — one of the most powerful instruments the money class has for corrupting the American artist and public... The predominant those of 'The Big Knife' is that artistic integrity — the will to help produce a culture of germine merit for the American people — cannot survive in a Hollywood dominated by Big Money as a profit—making Big Basiness Institution." (IV, 65, 66)

Miscellaneous
On March 1, 1948
New York City, advised that he had been contacted by Carl marzani,
former State Department official convicted of falsely denying
membership in the Communist Party.

Marsani wanted the twelve motion pictures in connection with the Third Party election compaign. Marsani stated he possessed between twenty and thirty thousand dollars worth of 16 mm. sound and photographic equipment.

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and Moalym Pearlman, co-editors of the United Mations Film Branch. According to both were admitted Communists who determined policy and shaped impressions in consection with UN films. (IV, 62, 63)

With reference to Communist influence in motion pictures, Confidential Informant named Dore Schary as one of the most important men in Hollywood because of the "subsidy he can give to the Party." He felt that Schary would hire many Communists and fellow-travelers at HOM lecense he had followed that practice at RED.

Los Angeles Informant and Advised that Schary would work under the direct guidance of L. B. Mayor.

that he would eliminate Communist propagates from pictures before they reached the surees, it was a fact that people who brought such propagates to his attention look their jobs. (IV, 66)

In the fall of 1948 a group of known Communists, under the name, "Contemporary Stage," made plans for providing "legitimate theater" in Los Angeles at less than movie prices. Two plays contemplated by the group were "Private Ricks" and "Maiting for Lefty." (IV, 67)

In Jamuary, 1949 it was learned that Roberts Productions was contemplating the production of three pictures: "Deborah," by Richard Cellins; "The Great Indoors," by Ring Lardner, dr.; and an untitled causely by Abraham Pelegaky. All three writers have been identified as Communist Party numbers, (IV, 67)

IV. COMMUNIST INFLUENCE IN MOTION PICTURES (July 16, 1969 to April 15, 1950)

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"Cive De This Day" (formerly "Christ in Concrete")

The August 9, 1969 edition of the "Daily Peoples World" stated that there was a runors that the United States State Department was considering a protest against "Give De This Day" which was directed by Bhard Daytryk (one of the "Bollywood Ten), which protest would be based on the fact that the film portrayed unhappy, poorly paid Americans living in a depressed area in the middle of the last depression. The article indicated that in this way the United States wanted to continue its "persecution" of Daytryk.

On October 31, 1969, Los Angeles informant management available a news clipping from the New York "Variety" which contained a review of the picture and gave credits to Daytryk and stated that the screen play had been written by Ben Barman. Parson was identified as a member of the Communist Party in 1965.

The November 11, 1949 issue of the "Daily Peoples World" states that this picture was praised by the "London Daily Worker" which stated that it was doubted if there would be any better film from a British studio than "Dive Us This Day." The article further stated that the film "is, by implication if not openly, a devastating exposure of 'the imerican way of life."

"We Were Strangers"

The Los Angeles "Daily Mirror" of May 11, 1969, in discussing the above picture, stated that it had been protested by the Los angeles District California Federation of Womens Clube "as a piece of cleverly designed propagands to advance the Communist Party line."

The April 22, 19k9 edition of the "Hollywood Reporter" commented that "We Were Strangers" was a strange picture for a company to put on the market at that time, and described it as the "heaviest dish of 'Red' theory ever served to an audience outside of the Soviet."

The star of the picture was John Garfield, whose wife has been identified as a member of the Communist Party as of November, 1943.

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"Stake Out"

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An article appeared in the Hovenber 6, 1969 issue of the "Mashington Times Herald" indicating that Larry Parks would play the part of an FEI Agent in a picture to be entitled "Stake Out," which picture was to be produced by Parks oun motion picture producing company.

In December, 1949, no additional information had been received indicating that further consideration was being given to this picture. Parks has been identified as a Communist Party member in Hollywood in 1943, 1944 and 1945.

Miscellaneous

Los Angeles informant according to Los Angeles report on July 8, 1969, expressed the opinion that the Communists had given up hope of dominating the industry in Hollywood and were bent on belittling the Hollywood product. This informant expressed the opinion that the Communists would not hesitate to ruin the motion picture industry in the United States if, through their efforts, they could succeed in inserting propagands and exercising control over the content of notion pictures being made abroad. According to the informant, the Communists were attempting to influence stars and top production personnel to make pictures in foreign countries, particularly in Italy where the film unions are completely under Communist domination.

Information was received that Sidney R. Buchman is under contract to Columbia Pictures Corporation. In the past he has been associated with several Communist front groups and in 19hh-h5 was identified as a Communist Farty number. He has apparently ceased all open Communist activity since the 19h7 hearings of the House Committee on Un-American Activities.

On July 22, 19k9, Los Angeles informant manufactured that Donald Order Stewart had reported for work at MM Studies on July 19, 19k9 to work on the film "The Abiding Vision," which the informant believed was Communist property innsumed as it showed a big businessmen who is dishonest and ismoral and thinks nothing of his employees. On September 19, 19k9, this informant advised that Stewart had gone off the MCM pay roll. Stewart has been a sponsor of numerous Communist from organizations and an associate of prominent Communists and Communist sympathisers.

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IV. COMMUNIST INFILINGE IN MOTION PICTURES (April 16, 1950, to June 23, 1950)

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Porter Street

The movie column by Bernard Rubin appearing in the May 5, 1950, edition of the "Daily Worker" referred to the film "Border Street" which dealt with the case of Jews in Poland during the Masi invasion and the activities of the Jewish workers in opposing the "Masi" opposing the "Chai" opposing the "Chai" opposing the plature. ".... but what running with one, above all, is that wonderful emotional impact and the glow of realising again what marvels the Communist—led people's democracies of Emstern Europe are achieving."

"They Shall Not Die"

The column by David Platt captioned "Hollywood" in the June 4, 1950, edition of "The Worker" reported that the movie script of the Scottsboro play by John Wexley entitled "They Shall Not Die" had been approved by the Johnston Office and would be produced this summer in Hollywood by Charles E. Feldman for release through Warter Brothers.

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IV. COMMUNIST INFLUENCE IN MOTION PICTURES (June 24. 1950, to December 31. 1950)

"Then Shall Not Die"

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The June 9, 1950, edition of "Counterattack" reported that Charles K. Feldman, an independent producer, planned to produce the above play which concerns the Scotisbero case and was written by John Verley. This play was recently revived in New York by Peoples Drams, a Communical front group. "Counterations" reported that Verley had backed Communical candidates for public office and had been affiliated with at least twenty front groups.

"The Lauless"

The "Daily Forker" of June 23, 1950, contained a review of this picture. This review stated that the picture discloses discrimination, hate and violence practiced against the Mexican-American minority of the Southwest. This review stated that the original script of the story was much stronger in its exposing of race prejudice by showing that the wealthy were the power behind the lynch mob but that the story had been changed by the studio. This review indicated that the picture was directed by Joseph Losey. Losey has been suspected of being a Communist Party member.

"No Sad Sonas For Me"

Los Angeles Informant in commenting upon Communist influence in pictures, commented upon one scene in the above picture in which a doctor was explaining why more money was not being spent in connection with cancer research, at which time he stated, "Most of our brains and money are going into things to make us more miserable instead." The informant was of the opinion that this statement was meant to be definite propagande against the Government and also felt that this comment was injected into the picture by Howard Koch who wrote this screen play.

"The Flane And The Arrow"

The July 18, 1950, issue of "Film Daily" contained an advertisement for this picture which stated that the screen play had been written by Valdo Salt. Salt has been identified as a Compunist Party member.

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"Rere Then Defense"

City, on August 30, 1930, advised that the above notion picture was authored by Maro Siegel and was scheduled for release in the near future. This informant stated that the picture included a number of lines stating that the Pecketill incident was another example of anti-Semition. The Pecketill incident referred to the Paul Robeson associate at Pecketill, New York, which resulted in a riot and considerable publicity. The informant further stated that this picture had numerous distortions throughout, especially the portions indicating that the Jove were being mistreated by educational leaders, school principals and school teachers. He was of the opinion that the dialogue was strongly slanted to incide trouble rather than to explain inequities.

"Born Yesterday" :

The December 15, 1950, issue of "Counterattack" reported that this picture, which was released by Columbia, had been denounced by Film Critic William B. Meoring as "diabolical" Harrist satire.

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The August 4, 1950, edition of "Counterattack" listed several films, alleging that individuals associated with such pictures had Communist background. Included in this list were the following:

"Broken Arrow" written by Michael Blankfort with Fill Geer. The article stated that the Communist Party hailed this film as speaking for "peace." Blankfort has been identified as a Communist while Geer has been a sponsor of the Voice of Freedom Committee, the Cultural and Scientific Conference for Vorld Peace and other Communist fronts.

"The Men." The article stated that this picture had been hailed by the Communist Party as a film with "high war impact."

"All Quiet On The Festern Front." The article stated that this picture had been described by the "Daily Ferker" as an intense anguished appeal for peace.

Pour Days Leave." The dialogue of this picture was pritten by Ring Lardner, Jr., one of the "Hellywood 10." The article stated that this picture had been had abread in order to evade the notion picture ban on the "Hellywood 10."

"Salt To The Devil." The article stated this picture was made in England and was an "evesion film" to evade the ban against the "Hollywood 10." It was directed by Edward Daytryk. Earlier information has been set forth concerning this film which was originally scheduled to be produced as "Christ in Concrete."

"The Hero," was written by Millard Lampell. Lampell has been a sponsor and member of several Communist fronts.

"Guilty Bystander." The article stated one of the supporting actors in this film was J. Edward Bromberg. Bromberg has been identified as a Communict Party member.

"The Underworld Story." The article stated this picture starred Howard DaSilva and was written by Henry Blankfort. Blankfort has been identified as a Communist Party member and DaSilva has also been so identified.

"Cyrano De Bergerac." The article mentioned that two of the actors in this picture were Jose Ferrer and Horris Carnovsky. Ferrer has been affiliated with several Communist front groups, while Carnovsky has been identified as a Communist Party member.

In connection with Communist infiltration into the entertainment field, the June 29, 1950, edition of the "Brooklyn Eagle" contained an article stating that public attention should be given to Communist infiltration into the entertainment world. The atticle peinted out that show business, stage, movies, radio and television are not merely a channel of entertainment but have a real influence on the thinking of the nation and are a nighty medium for the formation of public opinion. The article commented that the public should pay some attention to the type and character of performers in the entertainment field.

The "Vashington Times Herald" of August 24, 1950, reported that the Senate had adopted a resolution proposed

by Senator Johnson of Colorado warning the movie industry that it objects to films produced by Communists, Maxis and Fascists and told Hollywood to "clean up." The resolution singled out the "Hollywood 10" and Roberts Rosselini. The resolution further stated that it was the opinion of the Senate that films should not be transported in interstate commerce if they had been produced or directed by "active" Pascists, Maxis or members of the Communist Party.

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IV. COMMUNIST INFLUENCE IN MOTION PICTURES AND PLAYS (January 1, 1951, to June 15, 1951)

"An Enemy of the People"

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A review of this picture in the January 7, 1951, issue of the "New York Daily News" described this play as an "extremely left wing play, which fairly vibrates dissention and protest against the present sajority in this country." The play originally starred Frederic March and Florence Eldridge. The January 15, 1951, issue of the "New York Times" renorted that the play would close the next Saturday night.

The December 22, 1950, issue of "Counterattack" reported this play was to open on December 26, 1950, and that the National Guardian and the National Council of the Arts. Sciences and Professions had both scheduled benefit parties at previews of the play. This publication also listed several individuals associated with the play who had records of affiliation with numerous Communist front organizations.

"Born Yesterday"

Los Angeles Informant on February 2, 1951, advised that he had seen both the motion picture and the stage play of this production and while the stage play contained a "great deal of Communist propaganda," in his opinion the portions of the story which contained such propaganda had been deleted or changed in the motion picture. The "Daily Feoples Forld," west coast Communist newspaper for February 16, 1951, characterized the picture as "a devastating job on the corruntion of congressmen and big business."

The December 28, 1950, edition of the "Daily Worker" contained a review of this picture, describing it as "a film to see and enjoy" and pointed out that the picture is aware of some of the "ugliness, deceit and hypocrisy in the American way of life" but that it is far from being "Markist propaganda."

"Energency Wedding"

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The March 9, 1951, issue of "Counterattack" reported that Columbia Pictures was distributing "Emergency Wedding" which picture had been written by Dalton Trumbo. Trumbo was one of the "Hollywood Ten."

"Halls of Fontesuma"

Los Angeles Informant advised that this picture, recently released by Twentieth Century Fox, was written by Michael Blankfort and directed by Lewis Milestone, both of whom have been suspected of Communist affiliations. The "Daily Peoples World," west coast Communist newspaper, in its issue of February 16, 1951, contained a review of this picture which referred to it as "a warmongering film chauvinistic treatment of Japanese."

"Steel Helmet"

The January 12, 1951, issue of "Hollywood Daily Variety contained a news item indicating that the picture had become the center of attention as a result of praise of the picture by the "Daily Worker." The picture, however, received critical reviews in the "Daily Peoples World," west coast Communist newspaper, in its issue of February 16, 1951, which referred to the picture as "released with the blessing of Sall Street....mainly a had brow of proposed and chauvinism."

"The Hook"

Los Angeles Informant and advised that Columbia Pictures had recently purchased a story for a motion picture production entitled "The Hook," written by Arthur Miller. The source advised that the studio had paid Miller fifty thousand dollars for the story and had engaged Elia Kazan to direct the picture. Miller, in 1943, was identified as a Communist Party member and, according to the source, Kazan has been identified with a number of Communist fronts in the past.

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The source advised that the script of this picture is a victous indictment of working conditions among the longshoremen in the New York area and shows racksteers operating among the workers, extorting money from them for jobs and charging unreasonable prices for goods. The source felt the picture would be exceedingly detrimental to the labor movement in the United States and would be good propagands of a Communist nature. As a result of objections to portions of the script, Miller reluctantly agreed to make changes desired and delete objectionable portions while Kasan was agreeable to any script changes since he did not want to direct suches picture because he is "pro-labor and anti-Communist."

The source also advised that Columbia Pictures did not desire to release any pictures of a Communist propaganda nature and that at the present time "The Hook" is not scheduled for production.

They Came to a City (Play)

On January 19, 1951, the New York Division of the United States Department of State furnished information received from Samuel Stern in which Stern advised that he had witnessed the above play on December 27, 1950, when it was presented by the Yiddish Theater Ensemble. Stern described the play as Communist propagands in that it glorified Communism and denounced the American way of life. The program of the play reflected that it was written by J. B. Priestly and directed by Paul Hann. On November 24, 1950, the reported that Hann, between 1944 and 1946, was active in the cultural section of the Communist Party in New York.

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IV - COMMUNIST INFLUENCE IN NOTION PICTURES AND PLAIS (June 15, 1951 to April 15, 1952)

"Death of a Salesnen"

A review of this picture in the March 15, 1952, issue of "The Firing Line," a biweekly publication of the National Americanian Commission of the American Legion, described it as the screen version of Arthur Hiller's stage play of the same name. This review etated that while the picture emits certain of the most objectionable features of the stage play it still paints an extreme and distorted picture of the Gileged "life" of a typical American salesman. According to this article the real harm will come when "Death of a Salesman" is released abroad because by sly editing of the continuity and clever choice of subtitles a very unflattering portrait of American life is offered to millions of foreigners who already know very little of America and who instinctively distrust or dislike all things American. Frederick March portrayed the leading character, Fillie Loman, a traveling salesman with more affection for a woman in Boston than for his wife in (The Firing Line, March 15, 1952, filed in New York. Publications)

The April 1, 1952, issue of the "The Firing Line" reflected that the above motion picture which was released by Columbia Pictures was picketed by members of the American Legion in Vashington, D. C. During this picketing, leaflets were handed out exonerating the theater owner, manager and his staff as good Americans and pointing out that the picket line was a protest against the picture and those who appeared in it and produced it. (The Firing Line, April 1, 1952, filed in Publications)

"Flahoolen"

The March 28, 1952, is see of "Counterstack" reflected that "Flaheoley," which was unsuccessfully produced last year by Cheryl Crauford and which use a musical plugging the Communist Party line, was going to be revived and presented in San Francisco and Lee Angeles for four-weck runs beginning August 11 and September 8, 1952, respectively. This article further reflected that

this production would also be presented for one week at the Texas State Fuir in the Full under a new name, "Jellyanna." According to this article, Composer I'm Europe stated that the "political" message had been thrown out of the soript and it had been cleaned up. (Counterstack, March 26, 1952;

The April 18, 1952, issue of "Counteratiack" stated that Charles B. Meeker, Jr., Managing Director of the State Fair of Texas musicals has informed "Counterattack" that "Flahooley" has not been submitted and the State Fair has never considered it for presentation. Mr. Meeker stated that the Texas Fair has always been extremely careful in its selection of materials to be presented and that it has always closely screened the individuals and organizations concerned when choosing material for the Fair.

(Counterattack, April 18, 1952,

"The Marrying Kind"

The March 7, 1952, issue of "Counterattack" reflected that a picket line would again greet the New York appearance of Judy Holliday when her latest picture "The Marrying Kind" (Columbia) opened on March 13, 1952. The article reflected that pickets ledd by Catholic war veterans would protest her appearance in this picture because of her impressive front record which included affiliations with such organizations as the Civil Rights Congress, the Council of African Affairs, the National Council of Arts, Sciences and Professions and many others. This article reflected that "The Marrying Kind" was written by Garsen Kanin, who had been affiliated with such front organizations as the Civil Rights Congress, the American Touth for Democracy and several others. In addition to having been a character witness for Carl Alde Marsani, former State Department employee, who recently got out of jail after corving a term for falsely denying that he man a CP nember. (Counterattack, March 7, 1952;

"Blockade"

According to the February 22, 1952, issue of "Counterattack" Marold J. Aske, during his testimony before a subcommittee of the House Countities on Fn-American

Activities cited the film "Blockede" as a "General film from start to finish." Ishe testified that he believed this film was written by Clifferd Odets although John Boward Lausen took the gradit for it. (Geunteratusek, February 2 - 22, 1952)

"Saturdan's Here"

The December 7, 1981, issue of "Geunterattack" reflected that "Saturday's Here" had been picketed because of the pre-Communist backgrounds of Millard Lampell and Sidney Buchman, both of whem were associated with the production of Columbia Pictures' film "Saturday's Here." Hate B. Spingeld, Vice-President of Columbia Pictures, wrote to "Counterattack" subscribers who protested the firms use of these people and explained that at the time Columbia purchased this picture it was "completely unaware of any questionable activity" on the part of Millard Lampell. (Counterattack, December 7, 1951;

According to the September 14, 1951, issue of "Counterattack," Millard Lampell, a few years ago, wrote an exposure of the seamy side of college football in the United States in novel form entitled "The Here." Columbia Pictures subsequently bought this nevel for an undisclosed sum of money and hired Lampell to write script for a film based on this novel which film was called "Saturday's Hero." (Counterattack, September 14, 1951;

"Alice in Wonderland"

The Los Angeles "Times" of August 4, 1951, carried a column by its motion picture editor to the effect that notion picture goers would have a chance of comparing the performance of puppets with cartoons in "Alice in Fenderland" in the immediate future. It noted that the puppet version produced by Lou Bunts in France and England was about to be released while the Falt Disney version of the same story would have its proriminary two weeks following. The review noted that the Bunis version of "Alice in Wonder—land" went so far as to have a certain social significance historically, in that its puppet characters were identified to a certain extent with supposedly real personages. However, the review in the "Times" was not otherwise specific in this regard.

It is noted that Disney has tried to prevent the release of the Bunin productions however, he lost his suft in Federal Court, the court ruling that it could not interfere with the showing of Bunin's picture.

Tow lork and 1 confidential source of the Hem lork Office, adviced on July 24, 1951, that the Eurin production was strictly a Communist scheme supported by the Communist elements in the French Covernment, particularly the ministry of education. The Communistiation of education program for children in Hew Iork over the CBS network which is shown daily at 6 p.m. over Channel 2 in Hew Iork.

It is noted that in 1945 Manualist Party one Lou Bunin and his wife Florence de Communist Party members who had been transferred from the CP in New York to the CP of Los Angeles County in June of the preceding year. At that time they were assigned to the Hollywood Section of the Los Angeles County Communist Party.

The December 1951 issue of "The imerican Legion Hagasine" contained an article entitled "Did the Movies Beally Clean House?" This article stated that although times have changed for the better the complete house cleaning job in Hellywood remains to be done and them sets forth a review of current (at the time of this article) films in order to give an idea of the extent to which recently exposed Communists and collaborators with Communist frents are still connected with the production of the motion pictures.

Following is a list of these films grouped eccording to the releasing studie. He affort is being made here to show the connection with these films by Communists and Communist sympathisers although it is to be noted that the article sets forth this information in detail.

Prentieth Century-Fox Company

"Wait Till the Sun Shinee, Hellie"
"Ae Young As You Feel"
"I Can Get It for You Wheleesle"
"Secret of Convict Lake"
"Take Cure of My Little Sirl"
"Balf Angel"
"The Day the Earth Steed Still"
"The Desert For"
"On The Riviera"

Columbia Pictures

"Death of a Salesman"
"The Mayrying Kind"
"Fourposter"
"Sirecoo"
"Santa Fe"
"Two of a Kind"
"The Brave Bulls"
"M"
"The Magic Face"
"Saturday's Here"
"Emergency Wedding"

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Metro-Golden-Mauer

"Singing in the Rain"
"Huckleberry Finn"
"An American in Paris"
"Strictly Dishonorable"
"Kind Lady"
"The Badge of Courage"
"Showboat"
"Ge For Broke"

United Artists

"High Hoon" "He Ran All The Way" "The Second Yonan" "Se Toung, Se Bod"
"Forden My French"
"The Men"
"The Prouler"
"Three Rusbands"
"Cyrane De Elezgeros"

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Universal-International

"The Prince The Tas a Thief"
"Tyoning Mail"
"Abbott and Costelle Meet the
Invisible Man"
"Coming Round the Mountain"
"The Lady from Texas"

Forner Brothers

"The Crinson Pirate"
"Streetcar Hamed Desire"
"The Flame and the Arrow"
"Come Fill the Cup"
"Tomorrow is Another Day"
"Painting the Clouds with Sunshine"

Paramount Pictures

"Somebody Loves Me"
"Detective Story"
"A Place in the Sun"

(The American Legion Magazine, December 1951, filed in the Eureau Library)

IV - CONDUNIST INFLUENCE IN MOTION PICTURES AND PLATE (July 18, 1952, to February 18, 1952)

"Sult of the Burth"

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Information concerning the production of this metion picture is set out in detail hereafter in this memorandum in Section II. In brief, it is being produced in Silver City, New Mexico, by such individuals as Herbert and Edward Bibernan, Gail Sendergoard Bibernan, Paul Jarrico, Paul Perlin and Herman Valdman, all of when have extensive Communist backgrounds, in cellusion with the International Union of Mine, Mill and Smelter Verkers. Although still under production, this picture will deal with the problems of the Mexican workers in the mining area of Silver City and will present them in a backward light and as victime of discrimination. "New York Herald Tribune," February 14, 1953;

"Righ Hoon"

The producer and writer of this United Artists movie is Carl Foreman, who tavoked his privileges under the Fifth Amendment when appearing as a witness before the House Committee on Un-American Activities in connection with his Communist Party affiliations. Many Firginia Farmer and Howland Chamberlain, two of the individuals appearing in this metion picture, also refused to cooperate with the above committee. ("The Firing Line," August 15, 1952, filed in publications)

The "Daily Worker" of February 17, 1953, contained an article reflecting that Carl Forenan was eligible for one of the notion picture academy's "Occar" awards for his work on the above production. This article went on to state that although eligible for this award Forenan was incligible for employment in the film industry for "refusing to become a steel pigeon for the House Coumittee on Un-American Activities during hearings in Lee Angeles in September, 1953; "Daily Verker," February 17, 1953;

"The Gren-Tued People"

According to "The Firing Line" of January 15, 1953, the above production, a John D. Rose comedy which poked fun at "witch-hunting" and "anti-Red hysteria,"

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opened recently on Broadway. According to this publication, it lasted five nights which was rather exprising considering the fact that playe written, produced or acted by Communists or attacking anti-Communists generally get a friendly reception on Broadway. ("The Firing Line," January 15, 1953, filed in publications)

"Linelight"

"Linelight" is the latest notion picture of Charles Chaplin and has been a controversial issue since its inception. The American Legion announced definite intention of picketing any showing of this film in this country.

According to a "Daily Worker" review contained in the October 24, 1952, issue, this production is a story of a famous clown who had lost the ability to make audiences laugh. He mursed back to health a beautiful young dancer, Clare Bloom, who had tried to kill herself in the mistaken belief that she would never walk again; The clown matched her rise to stardom with his support and understanding, and she in turn helped him get on his feet. According to the above review, "Limelight" ranks with Chaplin's best films, and in it is to be found Chaplin's real thinking about the world we live in, as well as his appeal for more fellowship among human beings. (Daily Worker, "October 24, 1952)

F COMMUNIST INFLUENCE IN MOTION PICTURES AND PLAYS (February 18, 1958 - July 18, 1969)

Tener of Lilien

According to an article appearing in the March 6, 1958, issue of "The Film Baily," the Japanese Civil Defense organization has launched a nail campaign addressed to the Prime Minister, other ministers, the prese and the public designed to arouse public opinion against the Communist propagands film "Toper" of Lilies."

According to this article, this organization fears that this picture and others of its ilk could "affect friendly relations between Japan and the United States."

The article centimee that the charges are: that the picture is aiming at discrediting the Japanese military as an argument against rearmanent and creating anti-American sentiment by showing indiscriminate?: hospital bombings and normalitary machineguraing of defenseless girls and mentioning poisen gas as employed by Americans taking Obinava. ("The Film Daily," March 6, 1953; filed in publications)

"The Glass Vall"

On April 28, 1953, George Sokelaky, well-known columnist, advised Assistant to the Director L. B. Michols that Senator McCarran had seen a new picture intitled "The Glass Fall" which was produced independently by Ivan Tor but it was being distributed by Columbia Pictures and that Senator McCarran had called this to the attention of Scholsky inasmuch as the script had been approved by the Innigration and Maturalization Service and was originally inspired by the Information Branch of the United Mations which esked that the picture be made for distribution in Europe. According to Scholsky, Senator McCarran was outraged when he can this picture inasmuch as it portrays the story of a displaced person who comes to the United States and gets a "raw deal" until the United Mations intervence. The aliene are depicted in this picture as grand people while the Americans are pertrayed in a meet uncomplimentary manner.

Sokeleky stated that senething should be done about the picture, and that he use particularly perturbed since he understood that representatives of the Innigration and Saturalization Service west over the script, approved it and gave every facility to its production.

(V. COMMUNIST INPLUMNCE IN MOTION PICTURES AND PLAIN

(December 15, 1953 - July 1, 1954)

"Salt of the Barth"

On March 14, 1954, the controversial film "Salt of the Earth" opened for public showing at the Grande Theatre, 160 East 86th Street, New York City.

Both the "New York Herald Tribune" and the "New York Times" carried reviews of the premier in their issues of March 15f 1954. The reviewer for the "New York Herald Tribune" stated in substance that the film aims a blow at American society's most vulnerable spot: abuse of minerities. The reviewer stated "It is a hard blow, but a glancing blow, a slanted blow." The film is described as "... at once piteous and unsavory." The reviewer pleads to permit the film to be shown and let it be recognized for what it is: "a corruption of screen journalism."

The review of this motion picture appearing in the "New York Times" states "... it is somewhat surprising to find that 'Salt of the Earth' is, in substance, simply a strong pro-laber film with a particularly sympathetic interest in the Mexican-Americans with whom it deals." The reviewer writes that the real dramatic cruz of the picture is the stern and bitter conflict within the membership of the union. It is the issue of whether the women should have equality of expression and of strike participation with the men. "It is a conflict that proudly embraces the love of struggling parents for their young, the dignity of some of these poor people and their longings to see their childrens' lot improved."

The reviewer ends by stating that the hard focus, realistic quality of the picture's photography and style completes its characterization as a calculated social? document. He writes that it is a clearly intended "special interest" film.

This notion picture was also reviewed in the March 15, 1954, edition of the "Daily Forker." This article characterizes the film as a "powerful film for labor and the country." It is

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described as a work of art, of depth and realism and shows there are brave non and women in our nidet who are fighting to keep America truly free.

The reviewer outlined the story of the film and endsthe review stating that "'Salt of the Earth' is a film that will seem be the talk of the nation."

An erticle appearing on page seven of the March 8, 1954, edition of the "Daily Forker" reports that the picture "Salt of the Earth" is directed by Merbert Siberman, pritten by Michael Filson and produced by Paul Jarrice.

Herbert Biberman was an unfriendly witness before the House Conmittee on Un-American Activities on October 29, 1947. Subsequently, he was found guilty of "contempt of Congress" and sentenced to serve eix months in jail and was fined \$1,000. Biberman was released from the Federal Correctional Institution at Texarkans, Texas, on Nevember 28, 1950.

Filson and Jarrice were unfriendly witnesses in their appearances before the Honse Committee on Un-American Activities on February 19, 1951, and April 19, 1951, respectively, refusing to answer questions concerning their Communist Party membership and affiliations with Communist Party front organizations.

An article appearing in the May 80, 1954, edition of the "Film Daily," a trade paper, reports that the Hellywood American Federation of Labor Film Council, which is composed of unions and guilds representing more than twenty-four thousand employees in the film industry, have been warned to be an guard against the metion picture "Salt of the Earth," made under non-union conditions by persons identified as Communists and Communists sympathizers.

According to this article, the Council said "One of the best descriptions of this pro-Communist, anti-American propagands film has been published by the Metional Cathelio Magazine, 'The Sign,' which states in part: 'Pamiliar Communist lies and clickes have been dusted off and utilized in the script...'"

source of the Les Ingeles Office advised in early March, 1954, that the preducers of "Salt of the Earth" had gone considerably

nore into dobt than they anticipated and were in a very earlows financial condition. A technical exceptilence migricized on the Hollywood Council of the Arts, Settmoss and Professions, revealed in May, 1956, that according to Paul Jarrice, the film "Salt of the Earth" cost \$135,000 to produce which he said was cheap by Hollywood standards.

"Silent Thunder"

On page eight of the June 6, 1956, dition of "The Forker" it is reported that "Junes Eduards, young fegre star of 'Lone of the Brave,' starts work seen on an independent newise f his own story 'Silent Thunder,' about a fegre in the last century who was brought up by Sieuz Indians and won fame as an Indian ecout for the U.S. irmy and Pony Express rider."

"Roman Holiday"

An article appearing on page eight of the May 9, 1954, edition of "The Worker" reports that "Ian McClellan Hunter, winner of this year's Academy Award for the 'Best Screen-play of the Year' is on the Hollywood blacklist for defending the Bill of Rights against the Un-American Coumittee. Hunter won the Occar for writing the script of the Audrey Hepburn film 'Roman Holiday.' You'd think they would hold on to an Oscarwinning writer with hooks of steel, but they let him go because he was an 'unfriendly' witness who would not betray his principles by bowing to witchhunting."

are utilized as confidential sources of the Los Angeles Office, identified Ian Hunter as a Communist Party member in Hollywood during the 1940's.

Hunter is presently a Security Index subject of the How York Office and is employed as a writer for a publicity concern in How York City.

Touse Countitee on Un-incrical intities, advised on April 25, 1958, that a subposed was issued calling for the appearance of Inn Eunter before a public session of the House Countities on Fu-incrican intivities acheduled to commence in Los ingeles on June 16, 1952. The public entry educed that Funter was not called upon for testimony as scheduled.

COMMUNIST INFLUENCE IN MOTION PICTURE AND PLAYS
(July 1, 1954 - December 31, 1964)

"Salt of the Earth"

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This controversial film opened for public showing in New York City on March 14, 1954, and runs of the film in New York City, Sun Francisco, Chicago, Detroit, and Lee Angeles have not done well financially.

"Salt of the Earth" had its Les Angeles premiers on May 20, 1954, and a technical surveillance maintained at the Hollywood Arts, Sciences and Professions Council revealed that this film was consistently losing money at the box office.

Los Angeles vijics, reported that the film closed in Los Angeles en August 28, 1954.

a confidential informant of the Los Angeles Uffice; learned from Herbert Biberman, director of "Salt of the Earth" in August, 1954, that, financially, the film had lost heavily, which fact was a cause of great concern to the backers of the film.

duised in November, 1954, that consideration is being given by the backers of "Salt of the Earth" to making it into a 16 nm, film for use by various organizations. According to the little generally agreed that it will be impossible to exploit this film to any great degree on a connercial basis; however, some attempts will be made to exhibit it in outlying neighborhood theaters before it is made into a 16 nm. film.

Of interest in regard to the Chicago showing of this film, an item appeared on page six of the July 7, 1954, edition of the "Daily Forker" reporting that "In editorial in the Chicago Daily Home has epurred the campaign against the banning in Chicago of the labor film 'Salt of the Earth' through what the Home called 'a poculiar and disturbing form of conserchip." The "Daily Forker" article continued quoting from the editorial in the "Chicago Daily Howe,"

"We make no brief for the movie itself. Perhaps the incrioun Legion could got a neferity agreement on its perdiet that the film to victors, left-wing propagands...

"But these censorship problems hever arise over material that is agreed by everybedy to be harmless. They arise when some have strong objections -- and the power to enforce their will."

On page 63 of the June, 1954, issue of "Political Affaire," a nonthly theoretical organ of the Communist Farty, appears an article written by Elizabeth Gurley Flynn, who was convicted in January, 1953, for violation of the Smith Act of 1940, entitled "That 'Salt of the Earth' Means to Me." Flynn writes that the picture is not a novie to her but is a portrayal of life and a series of episodes and experiences in a hard-fought strike of metal miners in New Mexico. She describes it as a panerams of similar events and identical problems and happenings of like circumstances in the American class struggle. The problems of these workers and their mives are common to men and women of the working class everywhere.

Flynn calls for the showing of the film in every union hall in this country to sparkplug a fight back for jobs against speed-up, against Taft-Hartley, and for defense of the long and hard-won rights of labor. She writes that it is needed now to make "all of us," young and old, more keenly aware and more worthy of "our great heritage...the militant traditions of the fighting and eternal American working class."

Flynn continues that all progressive humanity owns a great debt to the Mine, Mill and Smelter Forkers Union which, despite the most severe difficulties and in the face of "bess-inspired terrorist attacks," spensered this notion picture. This film, according to Flynn, should serve as a herald and a premise of what a truly "democratic-minded" novice industry can accomplish in our country.

"Caminal Stern"

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former Communicat Party member who is now a confidential source of the Los Angeles Office, informed that in 1951,

while employed by the King Brothere, film producers in Rellywood, he learned from them directly that they had purchased a seript written by Bulton Trumbe. The said he had an opportunity to read the seript at they time and recognized it as Trumbe's style in addition to the King Brothere' identification of Trumbe as the author.

and the King Brothers had arranged for its release through Hemard Hughes' ARP organization although, according to Hughes, he course, had no idea that Trumbo had enginess to de with the script. Trumbo's name did not appear in the screen credits and, as a matter of fact, a writer by the name of Hane Jacoby is credited with being the writer. Jacoby may have made a few changes in order to get credit for a rewrite job but, according to the story is basically Trumbo's effort.

said that Trumbo wrote this story before he left the United States for Mexico some two years ago. describes it as a powerful story although in no way a propaganda attempt.

As a matter of interest, it is noted that the May 10, 1954, issue of "Life" magazine was devoted almost entirely to present-day Germany and its industrial comeback. As part of this issue, the film "Carmival Story" was reviewed as an example of Germany's current nution picture industry activity. The write-up in "Life" points out that the German film industry is attracting numbers of fereign producers, including Americans, chiefly because it has the lawest novie production cost of any place in the world. "Life" magazine's article notes that the Ling Brothers of Hollywood made "Carmival Story," an old-fashioned, sexy melodrama," in Munich for about one quarter of what it would cost in Hollywood.

Trumbo, one of the Hollywood Ten, has been identified by 15 individuals as being a Commist Party member constine during the period from 1936 to 1948. He is a Security Index subject of the Les Angeles Office, as well as the subject of a pending security investigation.

Miscellaneous

An item appearing in the October 1, 1954, edition of "Counteration" is entitled "The Silver Screen, Through Red Glasses." This article stated that, according to the film critic of the Communist Party, the fellowing are the "Hellywood masterpieces which hardly ever get revived because they said things which are cut of favor with the Cudilise Administration in Washington."

"'Wission to Moscow' - Hellywood's first friendly film."
"'Fatch on the Rhine' - Lillian Hellman's magnificent
portrayal of an anti-fascist."
"'Mr. Smith Goes to Fashington' - first Hollywood novis

to show tie-up between Congressman and Big Business."

"'Mr. Deeds Goes to Town' - Gary Cooper eides with the underprivileged."

"Keeper of the Flame' - portrayal of an American fascist."
"The Informer' - masterly study of a stool pigeon."

"Greed" - shows how the pursuit of money corrupts all human values."

IV. COMMUNIST INTLUBUCE IN MOTION PICTURES AND PLATS (Jenuary 1, 1956 - June 30, 1958)

"Salt of the Earth"

This controversial film opened for public showing in New York City on March 14, 1954, and had its Les Angeles presiers on May 20, 1954.

a confidential informant of the Los Angeles office, advised that Michael Vilson, who wrote the script of "Salt of the Earth," stated at a "Negro History Week" celebration on February 20, 1955, that the picture had made no money to date.

Herbert Biberman, who directed the film, remarked that the picture had received excellent reviews in Canada while in London the reviews had been conflicting. Biberman claimed that, in general, the opinion was that it was refreshing to see an American picture which depicts a minority group honestly. Biberman also said that in East Germany and Poland, arrangements are being completed to show the film in some four or five weeks and that it is expected the film will be shown in South America in the near future. Both bilson and biberman have been identified in sworn testimony before the House Committee on Un-American Activities as Communist Party members in Hollywood.

According to a confidential informant of the Los Angeles Uffice, John Howard Lauson, film writer, author and playwright, and members of the Executive Board of the Hollywood Arts, Sciences and Professions Council feel it is not likely that "Salt of the Earth" will develop any connercial success, that those primarily interested in the film were now considering converting it into sixteen millimeter for use of interested erganizations.

The Bureau Legal Attache in London reported in December, 1954, that "Salt of the Earth" had been shown at the Edinburgh, Scotland, Festival on two occasions, having been entered by its producers, the Independent Productions Corporation. The Edinburgh Festival is an annual affair held during August and September with some international fame and is primarily devoted to music, arts, theater, ballet and cinema.

source of information of the New York Office, was in the notion plature distribution field and advised in Newember, 1984, that Merbert Siberman had been negotiating with a representative of the Peliah Government for the sale of "Salt of the Earth" and indications were that the East German Government had also been negotiating for the purchase of the film.

nestion preserve, informed Agents of the New York Office on February 21, 1955, that he arranged for the sale of "Salt of the Earth" for display in East Germany through a friend in Paris.

by a representative of the Czecheslevakian Embassy, Fashington, D. C., who indicated he was interested in obtaining "Salt of the Earth" for exhibition in Czechoslovakia. Advised that, following his initial discussion with the Czechoslovakian officer, the latter entered into direct negotiations with Biberman concerning the film. It was purposed understanding that the Czechoslovakian representative subsequently reached an agreement with Biberman on the price of the film.

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V. COMMUNIST INFLUENCE IN MOTION PICTURES AND PLAYS (July 1, 1955, through December 31, 1955)

"Oh Menz Ch Women"

On September 22, 1955, the previously described, advised that he had learned east the motion picture rights to the play "Oh Men; Oh Women" had been purchased by Twentieth Century Fox Studies, Beverly Hills, California, and that this organization planned to produce the play as a motion picture. According to the substitution of "Oh Men; Oh Women" is Edward Chodorov, a new rock playwright who has been identified with Communist activities. Upon receipt of information that Twentieth Century Fox had purchased this play said that he brought this matter telephonically to the attention of James O'Neill, National Executive of the American Legion in New York. O'Neill indicated to the American would be undertaken to present facts available to the American Legion concerning Chodorov to Twentieth Century Fox in an effort to discourage production of any material offered by him.

"Storm Center"

According to this production, which in September 1955 was being filmed by Phoenix Productions for Columbia release, is based on a novel entitled "The Library," which, in the column opinion, contains propagands of a type favorable to to commism.

"A View From the Bridge"

a current confidential informant, advised on September 30, 1977, that he had no information and knew of no play to be produced on Broadway which would have a predominantly Communist cast. He stated that numerous openings are scheduled and he doubted that any would be a Communist Party production.

Arthur Miller's playlets, including "A View From the Bridge."
He understood several Communists had been turned down for these playlets. Said that it would probably be coincidental if the cast turned but to be predominantly Communists. He described Arthur Miller as left oriented and said Miller lost his sympathy for the Communist Party when the Party attacked

him for giving derogatory notices to a Herro production which the Communist Party wented preised. The Communist Miller's plays, although occasionally supported by the Communist Party, did not follow Marxist ideology. He said Miller is very intelligent in his attitude and his interpretations are strictly his own.

Authors Equity, 45 West 47 Street, New York, New York, advised that Martin Wolfson, in October, 1955, was appearing in the production "A View From the Bridge" at the Coronet Theater, 230 West 49 Street, New York.

According to page one of the August 16, 1955, issue of the "New York Times," a New York daily newspaper, Mertin Wolfson, on August 15, 1955, invoked the Fifth Amendment when questioned about his Communist Party membership by the House Committee on Un-American Activities.

Miscellaneous

On October 20, 1955, the last a current confidential informant, stated that he had no information indicating any attempt on the part of the Communist Party to infiltrate the entertainment industry in New York.

A top-level informent of our New York Office advised on October 25, 1955, that he had no information indicating any attempt on the part of the Communist Party to infiltrate the entertainment industry in New York

both current confidential informants, reported that during May 1955 Herbert Biberman was in Mexico City, Mexico, apparently for the purpose of trying to get a crew lined up for a film which reportedly would concern a story of Megroes in the turpentine industry in Cuba. According to these informants, Biberman had been in contact with Asteca Film Studios in Mexico City regarding the production of this motion picture but this firm had refused to have anything to do with the picture because of the objections of the American stock holders who controlled the company. Biberman has been identified in sworn testimony before the House Committee on Un-American Activities as having been a member of the Communist Party.

V. SOVIET ACTIVITIES IN HOLLIWOOD

Soviet representatives, including diplomatic officials, visiting dignituries, and registered agents have been in contact with various individuals in the U. S. motion picture industry. For example, it is definitely kness that the Soviet Vice formul in Low Angeles personally invited the fallowing people to a private showing three T, 1947 of the Essaisn film, "The Stene Flower"?

Marri C. Robinson and John Garfield, actors, the communication these men as Communists.) Charles Chaplin, producer and actor.

(Cheplin has aided the Communist Party financially, according to John Houard Lawson, Albert Malts, Dalton Trumbe, Alvah Beesle, John Wisley Robert Ressen, and Lector Cole, writers, and Rivard Daytryk, director. (All have been identified as Communists.) (Y, 1)

Mikail Kalatosov, Soviet motion picture representative, came to Hollywood in August, 1943 and sought to purchase "Little Ferme" and "Earl of Chicago." The former is the story of a degenerate Southern family; the latter, of a Chicago gangeter in England. (V, 1)

During his stay, Kalatosov was in contact with Gregori Kheifets, former Soviet Vice Consul in Los Angeles and a known Soviet espionage agent. Kalatosov and also associated with many pro-Soviet and pro-Communist film personalities, (V, 2)

Following Kalatosov's departure, and the turning over of his duties to the Viscomi in Los Angeles, there were limited contacts between Soviet diplomatic representatives and motion picture personalities. The Vice Consulate at Los Angeles was closed January 15, 1948. (V, 2,13)

In May of 1946, Gregory L. Irsky and two other sum case to the United States from the U.S.S.R. to study scientific technique, to arrange for cinematographic equipment and to negotiate for technical assistance in the motion picture field. Irsky indicated that he was endeavoring to disseminate Russian propagands film, under the guise of educational features, to American schools. His project did not materialise. (V, 2)

In May, 1946 the noted Soviet writer, Kenstantin Simonov, visited Hollywood. John Howard Lawson, one of the leaders of the Communist core in the motion picture industry, wrote most of Simonov's speeches delivered in Los Angeles, (V, 2)

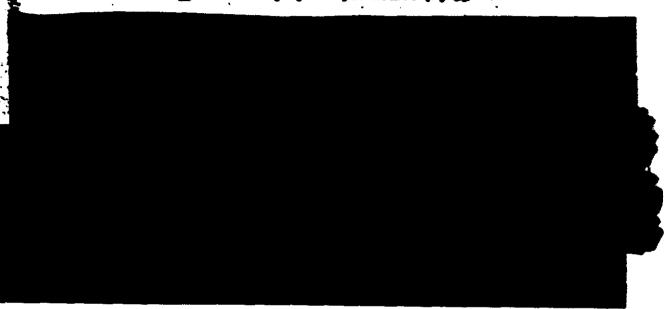
Simonev held a party aboard a Bussian ship anchored in the harbor at Los Angeles, according to numerous stories in newspapers of that city. Among those in attendance were Mr. and Mrs. John Garfield, Mr. and Mrs. Charles Chaplin, and Lowis Milestons.

Under the emspiose of the Mollywood Kritere Mobilisation, Simonov held an informal discussion with members of the Serson Briters Guild. Screen writer Delton Trumbs, one of the "Mellywood Tem," presided over the discussion. Simonov remarked

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Source-references are to Section and page of Bunning Memorandum current as of 7-15-49, of which this is a condensation.

that Soviet writers do not sell their work out-right to the film industry but sell only the right to film it; the publishing rights remain with the author. It may be noted that the Screen Writers Guild has supported the American Anthor's Authority. The latter group's program, essentived under Communist guidence, calls for the lessing, gether than the selling, of excess plays to producers. (V, 3)



Artkino Pictures, Inc.

This firm was chartered in New York City July 22, 1940 and was registered as the agent of a Mostow principal. (V, A) It claims to be engaged in the importation of films from the U.S.S.R. and in the distribution of these films in the Western Memisphere. Several employees of Artkino have been identified as members of the Generalist Party (or Communist Political Association) or as being members of front organizations. (V, A,5)

The U.S.S.R. as previously noted, has evidenced an interest in pictures showing the "seasy side" of life in the United States.

In August, 1947 W. S. Anhassador to Moscow, W. B. Smith, write to Bric Johnston that he had invited S. M. Kisenstein, the dean of Soviet film directors, to see American films. Elsenstein's comments after the showings were usually non-committel or mildly approbational. The Ambassador forwarded a translation of an article from the Soviet journal, "Gulture and Life," reflecting Elsenstein's official reaction. The Ambassador stated that it seemed to him that the article very clearly demonstrated the correctness of Johnston's stand in apposing the experiation of films like "The Grapes of Wrath" and "Tobesco Bood" to the Soviet Union, "unless an equal number of films showing more favorable aspects of life in the United States were also experted." (V, 6)

Risenstein's article was entitled, "The Parveyors of Spiritual Poison - About the Contemporary American Cinema." Risenstein declared that the United States had produced "more than a few altre-reactionary pictures in the pact," but a few good case were produced in spite of the intention of the subset of the pictures and against the wishes of the becase. He spake well of "The Mig Henra," "I was a Sugitive from a Chain-gang," "Grapes of Brath," "Tobacco Road" and "Boomerang," He Sharged that many ". S. films were a panegyris of the gangsters' shameless methods, and found this logical because gangsters and "honest" businessmen have the same moral code. He denounced Hing Grosby's role in "Going My May" as that of "me amassally comning smarer of human souls." He stated that the picture, "Amen and the King of Siem," contained white-superiority propagands. (V, 7,8,9)

Kisenstein charged that film directors take a those which would reflect am indictment of the (capitalist) system and "make it harmless while preserving the external drams." They attribute crimes to the individuals, "disassociating them from the actual social system." (V, 10)

Risenstein declared: "The shility to take any theme, even one which in view of conditions in America would appear most slippery and dangerous; not to avoid such a theme but to retain its outward form and by means of exaggeration (or some other means) to reduce it slowly and smoothly to self-destruction and final nothingness — this is probably one of the most summing characteristics of the American cinema." (V, 11)

He acknowledged the technical excellence of U.S. film equipment, but pointed out that "reaction" was exercising more and more pressure on the industry. He charged that "the skill, inventiveness and technical mastery of the American cinema are used in the service of darkness and oppression — fundamental characteristic features of the cruelty and injust system of imperialistic society." (Y, 8,11)

INVESTIGATION OF COMMUNIST ACTIVITIES IN THE MOTION PROTORS INDUSTRY

The House th-American Activities Committee announced on June 20, 1945, that it had voted to investigate subversive activities in Hollywood. A preliminary hearing was held in Los Angeles, California, on December 3, 1946. Only a few witnesses were called and the hearing was described as superficial. The Committee announced that it would return in January 1947 to conduct extensive hearings on all phases of Communist activity in Hollywood.

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An authoritain statement concerning Communist activity in the motion picture industry was made by you before the Committee on March 26, 1947. You testified, among other things, that in 1935 the Communist Party Launched a recruiting drive in Hollywood and directed its efforts to labor unions and the so-called intelligentain; that Communists attempted to insert Communist propagands into motion pictures and to delete anti-Communist material therefrom; that Communists used the prestige of prominent Hollywood individuals to further their ends.

The House Un-American Activities Committee resumed hearings in Hollywood in May 1947. The New York Times on May 17, 1947, quoted Committee Chairman J. Parnell Thomas as stating, after a week of hearings, that "ninety per cent of the Communist infiltration" was in the screen writing field. He also alleged that the Federal Government was influential "in aiding the Communist conspiracy" by encouraging the production of nro-

On July 23, 1947, SAC Hood had a lengthy interview with L. B. Mayor of MCH Studies concerning the hearings which were conducted during the spring of that year by the House th-American Activities Countitee. Mayor was frank to admit that there were some Communists in his studies and expressed a willingness to discharge them. He stated however, that if he did so, they would be hired by other studies immediately. (Letter from Los Angeles 7-25-47 re Communist Infiltration of Motion Picture Industry)

A. Activities of "Unfriendly" Witnesses and Their Attorneye or Associates Prior to October, 1947, Hearings

On Ostober 16, 1947, Bartley Crus, one of the attorneys for the 'unfriendly' witnesses, conferred with Max Lowenthal, advisor to the

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American Jowish Conference.

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Lowenthal volunteered his personal views, asserting that Grum seeds threw the Committee into a wastebasket. He declared that the Committee was created by Congress to conduct thought control and that there was no sense in attacking it on that ground or on the basis of civil liberties. He expressed the view that the Committee was open to attack on other grounds which would appeal to the public, and that Grum would be foolish to select issues with which the public was unsympathetic.

Lewenthal gave Grum considerable advice on handling the press, and said he had considerable material for Grum. Lowenthal concluded by telling Grum he was going to help him all that he could but that he did not want anyone to know about it, with the exception of David Wahl, who was the Washington representative of the American Jewish Conference.

A confidential informent who was a member of the Communist Party in Washington, D. C., until 1942 advised that David R. Wahl was a member of the Communist Party and that he was also engaged in emicroses activities on behalf of the Soviet Union.

On Saturday afternoon, October 18, 1947, attorneys Bartley Crum, Bobert W. Kenny, and Ben Margolis arrived at the Mashington Mational Airport from San Francisco. They were not at the airport by David Mahl, Martin Popper, Vice-President of the Mational Lawyers Cuild, and his wife, and John Dierkes. John Dierkes arrived in Washington, D.C., from New York City on the night of October 17, 1947, and obtained rooms at the Hay-Adams Hotel where he also obtained a suite of rooms for Bartley G. Grum who was to reside at the Hay-Adams Hotel during his stay in Washington. John Dierkes appeared to be one of the "steerers" for the legal staff representing the 19 subposenced witnesses from Hollywood and did considerable contact work for them with various individuals in Washington.

Disrkes was formerly with the Bureau of Internal Revenue and was sent to Hollywood in commection with the preparation of a movie short concerning the Internal Revenue. While in Mashington, Disrkes was observed to be in close association with Charles Kramer, who was employed in the office of Senator Claude Pepper in an advisory capacity, and David Mahl, the Mashington representative of the American Jewish Conference.

After arrival in Washington, the party proceeded immediately to the office of Martin Popper where it remained for a few moments and them went to Suite 100-C of the Shoreham Hotel which suite had been obtained as a headquarters for the legal staff of the "unfriendly"

witnesses. This suite was used by the atterneys for propering press releases, holding conferences and to soungel the minesses.

B. Activities of "Unfriendly" Mitnesses and Their Attorneys or Associates During the October, 1947, Regrines

A public rally was held on the evening of October 20, 1947, at the Mational Press Club Auditorium in opposition to the House Un-American Activities Committee.

Martin Popper, Vice-President of the National Lawyers Guild, acted as Chairman. After introducing each of the mineteen "unfriendly" witnesses, he introduced Robert Henry, who was President of the National Lawyers Guild. Esnny alleged that the Countities was "engaged in a conspiracy to control communication and destroy free speech."

Bartley C. Crum told the audience that he was tearing up his prepared speech and proceeded to unmercifully attack J. Parnell Thomas, Chairman of the House Committee on Un-American Activities and members connected therewith. After making numerous derogatory remarks concerning the appearance of Mr. Thomas and numerous caustic remarks in general concerning the hearings, members of the Southern Conference for Human Welfare took up a collection. Crum stated that money received from this collection was to be sent to Paul Draper, well-known denour in New York City, who was the treasurer selected by the Lawyers Guild and that this money was to be used for publicity purposes in order to defeat and disband the Congressional Committee. In concluding his remarks Crum stated that he had never appeared before such a nauseating-appearing individual as Mr. Thomas and as the day went on he found it difficult for him to control himself to prevent his being sick to his stomeh. He then said if there were any FRI Agents in the suditorium he wanted them to go and tell Thomas said and then both thouse and the Agents could go to hell.

The Southern Conference for Human Welfare was cited as a Communist front by the House Un-American Activities Committee in Murch, 1944.

The above rally was originated by the Hational Counities on Civil Rights of the Mational Lawyers Guild.

On October 23, 1947, after the official adjournment of the Congressional Countities hearings for that day, John Carfield, notion picture actor, after grouping numerous people around and signing autographs, announced that they all should follow him into the corridor

where he would hold a press conference. He left the con Old House Office Building and protected to the elevator tall imediately outside of the causes room where he climbel halfway up the stairs and began to read a recolution which denounced the Thomas Countities and indicated that the bearings hald by this Coumittee were an outrage to human decemey. After numerous coustle remarks of this type, he stated that he, along with eight other individuals, had formed a counittee which was going to attempt to defend the nineteen witnesses from Bollywood who had been subposeed before the Countities and depend that a cross-emmination be conducted by the consistes. This consists was to be known as the Committee for the Defense of the First Amendment of the American Constitution. Carfield said that the purpose of the committee was to defend constitutional democracy and that no Communists or "fellow-travellers" were connected with it. The committee later became known as The Committee for the First Amendment. (Labor Fact Book #9 p. 75)

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A reliable confidential informant, who was a member of the Communist Party, advised on October 23, 1947, that Charlotte Young, a Communist, was employed in Suite 100-C of the Shorehem Hotel which was the headquarters of the legal staff for the "unfriendly" witnesses. Charlotte Young was performing general stemographic and clerical work.

The Mashington Star on October 26, 1947, reported that formor Assistant Attorney General O. John Rogge spoke at a Conference on Cultural Presdom and Civil Liberties on October 25, 1947, which was sponsored by the Mational Arts, Sciences and Professions Council of the Progressive Citizens of America. Mr. Rogge reportedly said, "my advice to our Hollywood friends and to all others is not to appear at all." He expressed the opinion that the House Committee on Un-American Activities was an unconstitutional agency of the government.

C. Hearings of the House Un-American Activities Countities, October, 1947

The Committee traced the Communist infiltration of the movie industry through a succession of "friendly" witnesses, drawn mostly from Hollywood itself. In addition, the Committee utilized Howard Rushmore, a member of the editorial staff of the New York Journal American, who was a prominent member of the Communist Perty from 1936 until 1939. Rushmore testified, among other things, that during that they period John Howard Lawson was in direct charge of Communist activities in Hollywood.

Mine prominent screen writers and a Hollywood director were cited for "contempt" by the Committee for refusing to answer questions ecocerning their alleged Communist membership; or their affiliations with the Screen Writers Guild. During the hearings either a Communist membership card, or a Communist registration card was introduced for each of the ten individuals. On December 5, 1947, a special Federal Grand Jury in Mashington, D. C., indicted all of them for "contempt of Congress." These individuals were:

Alvah Bess. e, writer Herbert Biberman, writer-producer Lester Cole, writer Edward Dmytryk, director Ring Lardner, Jr., writer

John Howard Lawson, writer Albert Halts, writer Sessel Ornits, writer Adrian Scott, writer Delton Trumbo, writer

Emmet G. Lavery testified before the House En-American Activities Countitée as President of the Screen Writers Guild. Lavery said that he was "opposed to the principles of Merxist Communism" and that he was not an apologist for Communism. He testified that in October, 1946, he voluntarily visited the FBI Office in Los Angeles, and told SAC R. B. Hood that he would place himself and the records of the Guild at the disposal of the FBI at any time. He indicated to the Communiste that he would not have been testifying before it if the Communists had control of the Guild.

Louis J. Russell, a Committee investigator and former Special Agent of the FRI, testified, among other things, that the Bulletin of the International Theatre published in 1934 contained an article which described the growth of the revolutionary theatre in the United States. He stated that the article referred to dramatists John Wexley and Albert Malts. He stated that issues three and four of "International Theatre" for 1934 contained information concerning the training of cadres in the United States. He also discussed very briefly an article entitled, "Straight From the Shoulder," which appeared in the November 1934 issue of the "New Theater," written by John Howard Lawson. He stated the comments of the editors of the "New Theater" regarding this article by Lawson were as follows:

"However, John Howard Lawson's argument that a united-front theater cannot produce specifically Communist plays is certainly true, and he has brought up real but not insurmountable difficulties facing playwrights, whether Socialists, Communists, or just sympathetic, who write for such united-front organisation and audience. His article indicates the immediate need for a Communist professional theater that will produce playe as Lawson and others will write, playe, with a clear Communist line and straightforward political statements and references.

Russell testified that in the summer of 1943 the Soviet Government sent an official representative to the Motion Picture Industry. We identified this individual as Mikhail Enlatosov. Russell said that the Seviet Embassy in Machington, D. C., stated the purpose of Enlatosov's visit to Hellywood was to strengthen the artistic and commercial ties of the cinema people of the United States and those of the Soviet Union.

Reseall testified that on Mercaber 9, 1943, the Rame Mislars w invited to an affair given by the Russian Vice Consul in Los Angeles, V. V. Pastoev, and that on Movember 16, 1943, the Eislers ontertained the Pestoeve at a party in their home. The information concerning the November 9, 1943, meeting cannot be verified. However, from the technical surveillance maintained by the Los Angeles Office on Hanne Eisler, it was ascertained that on October 20 Mrs. Pastoev, wife of the Soviet Vice Consul, invited the Eislers to the Consulate for an affair believed planned for November 7, 1943, the anniversary of the Soviet revolution. With regard to the Movember 16 meeting to which Russell testified, it. appears that this information was incorrect because through the same technical surveillance it was ascertained on October 30, 1943, that Mrs. Maler invited Mr. and Mrs. Pastoev to a party she was planning for Movember 6, 1943, at her residence. Surveillance of the Fisher residence on November 6, 1943, revealed that a Soviet Consulate car dispatched passengers there.

Further possible proof that this latter statement referred to above made by Russell is at variance with the facts is contained in an article which appeared in the "Los Angeles Times" on Hovember 17th regarding a meeting at the Shrine Auditorium on Hovember 16th at which V. V. Pastoev appeared.

Russell testified that during the year 1940 certain people in the United States were engaged in a companien to purchase Certart Eisler's way out of a concentration camp in France. He said this campaign was started when Hanns Risler, the brother of Gerhart Eisler, received a cablegram from Certart asking Hanns for money which Gerhart needed for an operation. According to lussell, this money was actually to be used for the purpose of buying Gerhart Eisler's way out of the concentration camp in France.

Assell referred to the activities of Charles A. Page, a freelance writer in Hollywood, and Louise Branston by stating that they engaged in considerable activity on behalf of Rialer. He said that it was a known fact that Page requested Louise Branston's advice as to how the situation could be headled and it was received that the heat way was to contact an individual known as Oite Ests, who was there in Connecticut. Kats was identified as a known Soviet agent who was very active in Muzico City during World Who II, who at the time of the hearings was in Cocchoslovakia and who was also very active in Hollywood, particularly during the 1935 period. Execull each that Kata's real name was Andre Sinone.

He identified Louise Branston as the former wife of Richard Presentes, also known as Bruce Minton, former owner of the "New Masses," who, together with his present wife, Both McKenney, was expelled from the Communist Party for revisionist taction.

He testified that in June, 1933 Louise Bransten, accompanied by her husband, Richard, made a six weeks tour of the Soviet Union. He stated that during the waterfront strike in San Francisco, Louise and Richard Bransten carried out assignments for the Communist Party, working for Earl Browder and Gerhart Misler. He said that in 1944 Louise Bransten made a loan of \$50,000 to "The People's World," West Coast Communist newspaper. He also said she had contributed to the Rosenberg Poundation, of which she was a number of the Board of Directors. He testified that she contributed to the American-Russian Institute, The California Labor School, and the Joint Anti-Pascist Refugee Committee. He said that she was living in New York at the time of the hearing and was married to Lionel Borman, who was interested in documentary films. He testified that Louise Bransten was employed by the New York Committee to Win the Peace.

In further identifying Page, Bussell stated that he was an employee of the State Department from 1928 to 1933. During the year 1934 and until 1941 he was a free-lance writer in Hollywood, California, when he discontinued this type of work and returned to the "tate Department. He said that Page had been in contact with Louise Bransten, Heaken Chevalier, Vassili Zuhlin, a Soviet diplomatic official, Otto Kats, and Henne Rieler. He said that at one time Page attempted to secure a position for Haskon Chevalier through Robert %. Sherwood.

With regard to the work of Page at the State Department, Russell testified that he was at one time assigned to the American Embessy in Montevidee, Uruguny. During this employment Russell testified Page corresponded frequently with Herbert Riberuna and John Houard Lawson of the movie colony. Russell stated that Page was referred to on one occasion by a leading Communist in Moniec as "being one of our men." Russell said, "We have one of our men right inside the American Embessy and we get the real inside dops from there."

Russell testified that on April 25, 1945, Louise Branston was contacted by Stepss Aprecian of the Seviet Consult to in Son Prencises. To said the purpose of this meeting was to errange for the distribution of 40,000 copies of a speech made by Heleter before the United States Conference at San Francisco.

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Russell stated that on May 19, 1945, Deitri Manuilaky, the Ukrainian Communist leader, was the guest of honor at a dinner given by Louise Branston in her home. Russell referred to Manuilaky as a member of a three-sum board which functioned as the Communist International during World War II. He said that in addition to Manuilaky, Holland Roberts, President of the California Labor School, and Max Yergan (head of the Council on African Affairs) were among those in attendance. Russell testified that there was a direct connection between Louise Branston and Page, who operated as a free-lance writer in Hollywood for a period of several years. He also said that there was an association between Gregory Kheifsta of the Soviet Consulate and Hanne Rieler and Louise Branston. He said there was a tie-up between Page, the associate of Branston, and Herbert Riberman and John Houard Lawson of the movie colony.

He also testified that when Louise Bransten went to New York in Movember, 1945, she was contacted by an individual known as George George, a member of the Cormunist Party and a contact of Hanns Eisler in Los Angeles. He stated that George at one time worked for one of the studies in Hollywood as a free-lance writer, the studie being MM.

Russell testified in an effort to point out the contacts in Hollywood which have been made by outstanding or notorious leaders of the Communist Party that on May 3, 1942, Alexander Stevens, also known as J. Peters, whose real name Aussell said was Goldberger, visited Los Angeles, California. He stated that when Stevens arrived in Los Angeles he was not by Herbert Biberman at Union Station. Aussell testified that during the day Stevens met with Helde Salt and Herbert Biberman. He said that on the same day another meeting was held at the residence of Herbert Biberman which was attended by Faul Jarrico, Morton Grant, Robert Rossen, and Hyman Kraft. He referred to Rossen, Biberman, Salt, and Jarrico as all being associated with the Motion Picture Industry. He said that on the same date a third meeting was held by Stevens with Grant, John Howard Lawson and Yere Harris, the wife of Los Harris, a series writer.

Russell further testified that on the evening of May 3, 1942, another secting was hald at Biberusn's home between John Bouard Lausen, Lester Cole, Mideline Ruthven, and Rieta Verkvits. He identified Cole

as a screen writer and Buthven and Verkvits as Communist Burky functionaries in Les Angeles. He stated that Stavens, Laden, and Rathven also hald a meeting late that same night in the home of Waldo Salt. During this visit, according to Reseall, Stavens, among other things, was working on the Communist-inspired movement to secure the release of Eurl Browler from a Federal penitentiary.

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Mr. Russell was asked by Mr. Stripling, counsel for the Counities, whether or not his, Russell's, investigation disclosed Braneten was ever contacted by Gerbart Hislaw. Russell stated that on December 29, 1943, Braneten was a guest at a dimmer given by Lement Harris of Chappaqua, New York, and on this occasion Gerbart Hislaw was present. Barris was identified as a functionary of the Communist Party interested in agricultural workers in the Western Hemisphere.

Concerning Bransten's contacts, Russell stated that she was associated with Vassili Zubilin of the Soviet Embassy in Washington; D.C. He also stated that she had been identified with Gregory Kheifets of the Soviet Consulate in Sen Francisco and Mr. V. V. Pastosv, of the Soviet Consulate in Los Angeles. He stated that on May 12, 1944, Kheifets attended a party in Sen Francisco given by Bransten.

Russell testified that Bransten was acquainted with a man by the name of George Charles Eltenton. He said that Bransten was very close to Eltenton and his wife Dolly. Eltenton was identified as an employee of the Shell Development Corporation in Emeryville, California, from 1938 at least until July, 1946. He stated that Eltenton was known to have spent some time in the Soviet Union where he lived in the visinity of Lamingrad. Russell testified that while in Leningrad, Eltenton became very familiar with the Emesian language and as a result was asked to translate several Russian works into the English language. He further testified that Eltenton and his wife attended a party given by Louise Bransten on Movember 10, 1944. On this occasion Eltenton attempted to influence a scientist along Soviet lines. He lossed the scientist a copy of the Soviet Constitution which he recommended him to read. The scientist was then employed at the Radistion Laboratory in Berkeley, California.

Russell further testified that Eltenton attended a reception given in honor of Mr. Malotov at the St. Francis Hotel in Sen Francisco on May 7, 1945. He also testified that it is known Louise Bransten, at one time, attempted to secure employment for Dolly Eltenton with the American-Russian Institute through Gregory Ensifets. He also said that Louise Bransten requested Eltenton to send a telegram of congrutulations to a Russian scientific society in the Soviet Union during the month of July, 1940. Further, that this telegram was actually sent.

Concerning a contact had with Eltenton by a representative of the Soviet Covernment regarding copionege activity, Execute testified that in the year 1942 Mitenton was contected by one Poter Transe, when he identified as a secretary of the Ressian Consulate in San Francisco. According to Russil, Ivenov effered Eltenten money in return for his ecoperation in securing information regarding the secret work which was being conducted at the University of California in Berkeley is its Radisticm Laboratory. He said that Eltenton, in order to cooperate with Iveney, approached Backen Chevalier, who was a Preference at the University of California, and requested him, Chevaliar, to find out that was being done at the Indiation Laboratory, particularly information regarding the highly destructive weapon which was being developed through research. Elterton told Chevelier that he had a line of economication with an official of the Soviet Covernment who had advised him that since Russia and the United States were allies, the Soviet Covernment should be entitled to any technical data which might be of assistance to that country.

At the time of this particular conversation, Chevalier told Alterton that he would contact a third man who was working at the Padiation Laboratory and attempt to secure information concerning the type of work conducted and any information which he could obtain concerning technical developments that might be of assistance to the Soviet Government. This third person, according to Russell, was J. Robert Oppenheimer. Russell said that Chevalier approached Oppenheimer and told him that filtenton was interested in obtaining information regarding technical developments under consideration by the United States and also that Illenton was interested in obtaining information regarding the work being performed at the Radiation isboratory. Mr. Essell said that Chavelier told Oppositeiser that he had the means of communication whereby he could transmit such information to the Soviet Union. Mr. Oppenheimer, according to the testimony of Mr. Russell, told Chevalier that such attempts as this to secure information were treasonable acts and that he certainly would not have snything to do with such things.

Concerning the above testimony of Russell, the following information is being set out to show the corroboration or differences between the testimony of Russell and the information contained in the Euresu's files on this subject matter.

Concerning the remarks of Rescall indicating that in the year 1940 individuals in the United States were engaged in a compaign to purchase Cerhart Eisler's way out of a concentration camp in France and that Page and Branston were both active in this uniter as well as

Reseall's remark that Page requested Bransten's advice as to how the situation could be handled, which was received by indicating that a contact should be had with Otto Eats, who was them in Comportiont, it would appear that the testimony of Reseall was a conclusion which appears to be in conformity with the substance of a letter from Page to Bransten dated September 2, 1940. This letter was made available through a most highly confidential and delicate source to the Agents of the San Francisco Office.

With regard to the statement of Russell that Eats break name is Andre Simone, it should be noted that the information in the Bureau's files dose not indicate conclusively that this is the case. It is also noted that a report received by the Bureau concerning the location of Eats reflected that as of July, 1946, he was a member of the Caschoslovakian delegation to the Paris Peace Conference.

Russall testified that Louise Branston was born on October 10, 1908, when actually, according to her birth certificate, which was obtained through a highly confidential and delicate source, she was born on October 9, 1908.

Concerning Russell's statement that Richard Bransten was the former owner of "New Masses," it should be noted that "New Masses" has always been owned by a corporation and that in 1941, 1942, and 1943 Bransten was a member of the Editorial Board of "New Masses."

Concerning Russell's statement that Bransten was, at the time of the hearing, employed by the New York Committee to Win the Peace, it should be pointed out that Louise Bransten was employed by this organination until Pebruary 14, 1947, when she left New York for San Francisco.

In the testimony of Russell concerning the background of Charles Albert Page, it should be pointed out that Bussell left out the connections of Charles Albert Page with former Lieutenant Governor of California, Filis R. Patterson. Bussell testified that Charles A. Page was in contact with, among others, Gerhart Hisler. In this connection it should be noted that Page was in correspondence with Louise Bransten with reference to a person believed to be Gerhart Misler. On March 12, 1945, whem Page was interviewed by Agents of this Bureau under oath in connection with a Batch Act investigation, he stated that he was not acquainted with Hisler but believed that he might have been the brother of Banus Misler and was at one time in a German concentration camp. Russell also stated that Page had been in contact with Vascili Zubilin. In this connection it is observed that the Bureau by letter to the Bashington Field Office dated March 5, 1945, specifically stated:

"In the investigation of Page to date, there has been a tendency on the part of the New York and Sent Francisco Offices to definitely indicate that Page was a contact of Vascili Zubilin. This error should be availed in preparing a Notch Act report. You will recall that the Page at the State Department who was contacted by Zubilin was not identical with Charles Albert Page."

Russell also testified that Charles Albert Page had been in contact with Kats. The Burens's investigation of Page did not disclose any contacts by him with Esta. It appears that the testimony of Russell was a conclusion drawn from a review of the letter previously referred to by Charles Page to Louise Branston dated September 2, 1940.

Russell testified that Charles Page attempted to obtain a position for Heakon Chevalier with the Office of Mar Information through Robert E. Sherwood. The investigation of Chevalier does not disclose any information that he attempted to secure such a position through Page. It is known that in 1943 Chevalier was in New York and was attempting to get employment with one of the Covernment agencies. In this connection it was determined through a highly confidential and delicate source that he, Chevalier, had made an effort to get employment with the Office of Mar Information. However, there was not information developed that Chevalier directed his efforts for this employment through Charles Page or Robert Sherwood.

Concerning the correspondence between Page, Biberman and Lawson, it should be pointed out that on January 18, 1943, Page was personally interviewed in Montevideo, Uruguay. On this occasion he specifically denied having corresponded with Biberman, although he said he may possibly have sent him a Christmas card or other holiday greeting. He admitted frequent correspondence with John Howard Lawson.

Concerning Russell's statement that Holland Roberts was President of the California Labor School, investigation reflects that he was the Educational Director of this School.

Russell testified that when Louise Bransten went to New York City in November, 1945 she was contacted by an individual by the name of George George, a Communist Party member and contact of Hanne Risler in Los Angeles.

A technical surveillance on the residence of Louise Branston on Movember 2, 1945, reflected that Marion Hart contacted Branston and invited her to a dinner, stating that Flaine and George George would be present. It would, therefore, appear from the above that there is no basis in fact for the statement that Brenates was contacted by an individual known as decree George.

With regard to the meetings held between Alexander Stevens and Communist leaders in Los Angeles; the Bereau's files reflect that Russell's information in substance was correct. However, with regard to the actual date of the meetings, they were held on May 2 rather than May 3. It should also be pointed out concerning these meetings that, according to the information in the Bereau's files, it appears that Yera Barris was not smong those present at the meeting referred to by Bassell. It also should be noted with regard to those meetings that it was not definitely established by the Bureau through investigation that Herts Derkvits was present at the meeting referred to by Russell.

According to the information svallable connerning the funds turned over to Stevens by Braneten and other Hollywood characters, it would appear, according to the information available in Burseu files, that this testimony resulted from conclusions drawn by Russell.

With regard to Russell's testimony concerning Bransten being an associate of Zubilin, Kheifets, and Pastoev, it should be noted that the Bureau's file on Bransten fails to reflect that she was ever associated with Zubilin or Pastoev. He also testified that Bransten was closely associated with Peter Ivanov. Actually the investigation of Bransten has not disclosed that she was ever a close associate of Ivanov.

According to the information in the Bureau's files on George Ritenton, it is noted that Eltenton was employed by the Shell Corporation at Emeryville, California, until October, 1947 when he departed from the United States for England, where he was to be employed by the Shell Oil Company. The Bureau's files substantiate the information testified to by Russell that Eltenton was requested by Bransten to send a telegram of congratulations to a Russian scientific society in the Soviet Union, However, there is no indication that he sent the telegram which she requested. The Bureau's files reflect that Rose Issak of the American-Russian Institute asked Fileston to send a telegram of congratulations to the USSt on the 50th anniversary of Feter Eaplies, a leading Russian physicist. Eltenton dictated his congratulatory wire to Issak and asked her to send it.

Russell's testimony regarding the reported activities of Eltenton, Chevalier, Ivanov, and Opponheimer is in accordance with the facts developed by the investigation of this situation by the Bureau. Chairman J. Parnell Thomas amounted at the employees of the Russell's testimony on October 30, 1947, that the first place of the Countities in investigation of Communication in the Matien Matter Industry had been completed. Following the hearings, Louis J. Russell advised that the resear for discentinging them was that the Countities was running short of funds, and further that the "friendly press" had advised that it would be difficult to sustain public interest my further.

Activities of the "Hellywood Tog" Pailowing The House The American Activities Countities Regimes

As indicated previously, a special Federal Grand Jury in Washington, D. C., indicted all ten individuals on December 5, 1947, for "contempt of Congress." They were dismissed from their jobs during the same month. (Labor Fact Book #9 p. 75)

On January 9, 1948, Alvah Bessie, Berbert J. Riberman, Loster Cole, Edward Daytryk, Ring Lardner, Jr., John H. Lawson, Albert Malts, Semuel Ornits, Robert Adrian Scott and Dalton Trumbo were arraigned before Justice Esech of the District Court in Mashington, D. C.

The "Los Angeles Examinor" on March 2, 1948, reported that the "Hollywood Ten" had filed civil suit against various Hollywood producers for damages amounting to \$61,108,975. alleging that the mption picture industry had created an illegal black list against them. Among defendants were the Motion Picture Producers, Association of America, and the Society of Independent Motion Picture Producers.

Lester Cole also filed an action against MCM for breach of contract and asked for financial relief in addition to reinstatement to his position. A Los Angeles Federal District Court jury found in his favor. MCM filed an appeal. [abor Fact Book #9 p.75]

On May 21, 1948, Delton Trusbe and John Housed Lawson were each sentenced to a year in jail and a \$1,000 fine as a result of being convicted of the "contempt of Congress" charge. It was agreed by the attorneys for the remaining eight defendants that all would plead guilty and accept sentence should the Trusbo-Lawson convictions be unhald.

On June 13, 1949, the United States Court of Appeals rendered a decision which upheld the conviction of Dalton Trumbo and John Howard Lawren. (New York Journal American June 13, 1949)

The latest available information pertaining to the "Hollywood my be summarized as follows:

Alvah Bessie

In the Pall of 1948, Bessie was reported as considering soving to New York City in order to write television shows for Burgess Meredith. Les Angeles Informant preparted in the Pall of 1948 that Bassie was extremely werried concerning his finential condition and had only \$6 in the bank, and had reportedly been trying to begree money from various individuals. In the Spring of 1949, he was reported to be one of the trustees of the Los Angeles Branch of the California Labor School and to be whethy closely with Biberman on behalf of the Wallywood Two."

Herbert Biberman

""The the fall of 1948, Biberman has devoted practically his entire time to working on behalf of the "Millywood Ten," with his activities being directed through the Hollywood Council of the Arts, Sciences and Professions and other consistees. He is a frequent speaker at various meetings in an effort to obtain financial and moral support for the "Hollywood Ten."

Legter Cole

As previously mentioned, Cole was successful in obtaining a verdict in his favor in his suit for reinstatement in his job. He was also reported as engaged in the writing of a play entitled, "Your Hand in Mine", in which several Broadway producers have expressed a serious interest.

Edward Daytryk

Daytryk was last reported to be in England directing pictures. The "Washington "vening Star" of March 16, 1949, in an article date lined London, described Daytryk as the current "miracle man" of the British film world. This article stated that J. Arthur Rank, described as a very religious man, did not ask Daytryk whether or not he was a Communist but instead asked him if he believed in God, and when Daytryk answered in the affirmative, stated, "Anyone who believes in God can't be a Communist," and thereupon gave Daytryk a job as a director for him. The article stated, however, that Rank was not allowing Daytryk to make his "usual message type picture."

The "Daily Worker" of April 1, 1949, stated that Daytryk had recently completed the picture, "Cheession," for the London Pinewood Studios and was then preparing to direct and produce the picture, "Christ in Concrete."

Ring Lardner, dr.

"Hollywood Variety" of June 10, 1948, indicated that Lardner had been signed to do a serven play entitled, "Partures of Resym."
However, no confirmation of this has been obtained.

John Howard Lawson

Lemon has writte a new edition of his book, "The Theory and Tooknique of Flay Briting," described as a Marxist classic concerning the thatter. He has also been exceed in writing a history of the United States.

Lawson was also a participent in the Cultural and Scientific Conference for World Peace, held in New York City in March, 1949 under the auspices of the Mational Council of the Arts, Sciences and Professions. In the spring of 1949, he participated in a lecture series entitled, "A New Approach to American History and Our Cultural Heritage," under the sponsorship of the California Labor School. Lawson's advice is frequently sought in connection with statements being issued on behalf of the "Hollywood Tun" and he is likewise consulted for his advice concerning policy, financial and other matters in connection with the Hollywood Council of the Arts, Sciences and Professions. On April 10, 1949, he spoke on behalf of the "Hollywood Tun" at a meeting sponsored by the Civil Rights Congress, in Los Angeles.

with regard to Lawson's relationship with the motion picture industry, Los Angeles Informant has reported that Lawson has consulted several times with Zoltan Kords, brother of Sir Alexander Kords, regarding the possibility of his working on a script of a picture entitled. "Magia Mountain" to be made in Africa. The informant has been unable to advise whether any decision has yet been reached regarding Lawson's writing of this script.

Albert Milia

The "Daily Worker" of November 30, 1948, reported that Malts had completed a new novel entitled, "The Journey of Simon Mexcever," which was to be published in the spring of 1949 by Little Brown Company.

The Twestieth Century-Fox Studio purchased the new Malte nevel for the sum of \$35,000 and them announced that the story had been "shelved" and would not be made into a picture. The "Daily Worker" of May 20, 1949, reported that a mass compaign of protest was under way against Twentieth Century-Fox for its refusal to make a picture of the story. The Hollywood Council of the Arts, Sciences and Professions was named as one of the organizations which was actively participating in the protest campaign.

Samuel Ornits

During the spring of 1949, it was reported that Craits was engaged principally in locturing on Jewish history and culture and was also engaged in writing a book concerning the history of arti-Semities.

Adrian Scott

Since April, 1949, Soott has been in London on a film-writing project for a picture entitled, "The Steeper Cliff." Prior to his departure for England, he was active on behalf of the Civil Rights 'Congress in Los Angeles and was a member of the Steering Countities of the Hollywood Council of the Arts, Sciences and Professions.

Dalton Trumbo

Trumbo's conviction for contempt of Congress was uphald by the United States Court of Appeals, as mentioned above. He is also reported to have written a new play entitled, "The Emerald Isle," which in the spring of 1949 was reported as being in rehearsal on Broadway. The title of this play was a new one as it was previously known as "Aching River."

INVESTIGATION OF COMMUNITY ACTIVITIES IN THE MOTION PROTONS INDUSTRY BY THE COMMUTTE OF W-AMERICAN ACTIVITIES (July 16, 1969 to April 15, 1950)

A. Demage Suit Filed by "Hellywood Ten"

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On May 23, 1969, the "Mellywood Tem" filed a \$52,000,000 entitrest suit against ten film studies and the Motion Meture Producers Association charging the defendants with entering into an agreement in 1967 not to hire any of the "Ten" thus violating the Sherman Anti-Trust Act

The Hollywood Reporter in its issue of August 16, 1969, reported that there was some indication that a settlement was being discussed by representatives of the "Hollywood Ten" and the major motion picture companies named as defendants in the multimillion dollar suit. Robert W. Emmy, one of the attorneys for the plaintiffs, was quoted as saying that Milton Mamond, a New York attorney, had recently spect some time in Los Angeles conferring with representatives of the "Ten" and that all negotiations with company representatives looking toward a possible settlement of the suit were being conducted in New York.

B. Lawson and Trumbo Appeals

On June 13, 1949, the United States Circuit Court of Appeals upheld the contempt of Congress convictions of John Howard Lawson and Balton Trumbe, two of the "Hellywood Ten" who were tried for contempt following their refusal to answer questions of the House Countities on Un-American Activities during the Hellywood hearings in October, 1947. Demodiately following the Circuit Court of Appeals decision, the "Hellywood Ten" issued a statement prepared by Herbert Miberman, Lawson and Albert Halts and the attorneys for the "Ten" stating that the Lawson and Trumbo cases would be appealed to the Sancase Court.

Subsequent to the Appellate Court's decision, representatives of the "Teldisoussed the possibility of obtaining additional counsel to represent the "Teld" in the Supreme Court appeal. Among those considered as possible additional counsel were Denville Clark, Louis S. Weise, and Lloyd E. Garrison. Consideration was also given to attempting to obtain the signature of former Attorney General Francis Biddle on the appeal brief.

In addition to the appeal brief itself filed by the "Tem," other assess curies briefs were solicited in behalf of the "Tem."

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Los Angeles Informent manages 16, 1969, learned from Merbert Miberman that an exicus veries brief had been drafted by Carry Millians and about 1000 copies of that brief distributed throughout the country. The same source on Angest 26, 1969, reported that according to Miberman the Authors Longue of America night file a brief. Also on Angest 26, 1969, this informent advised that the following organizations had indicated that they would file supporting briefs for the "Tour":

The Mine, Mill, and Smalter Workers Union;
Fur and Leather Workers Union;
Food, Tobacco and Agricultural Workers Union;
Public Utility Workers Union;
United Furniture Workers Union;
United Electrical, Radie, and Machine Workers Union;
Mational Lawyers Quild;
Southern Conference for Busan Welfare;
Progressive Party;
Civil Rights Congress;
Mational Council of the Arts, Sciences, and Professions; and American Slav Congress.

In connection with the brief prepared by Carey McWilliams, signatures thereto were solicited among individuals prominent in the arts and professions. A total of 362 signatures was obtained and an examination of the signers reflected that, among those associated with the motion picture industry who signed the brief, h? were identified as having been affiliated with the Communist Party while 1h of the signers from other arts and professions were identified as affiliated with the Communist Party:

On September 16, 19k9, Los Angeles Informant properties that representatives of the "Tem" were attempting to exert political pressure on the Department of Justice in an effort to get the Department to withdraw its opposition to a hearing on the Lamon and Truste cases by the Supreme Count

With regard to the brief prepared by McMillians, the records of the United States Supreme Court reflect that the McMillians brief was filed in the Supreme Court on September 10, 1969, which brief urged the Supreme Court to consider the petitions and writs of certiorari filed in the Lauson and Trumbe cases on inquet 11, 1969. It is interesting to note that on September 16, 1969, a motion and brief is support of the government's position was filed by the American Writers placed attion, Inc., while summrous briefs in support of Lauson and Trumbe were filed as follows: On September 21, 1969, by the Mational Union of Maritime Cooks and Stewards; on September 30, 1969, by the American Civil Liberties Union and the Unitarian Fellowship for Social Justice; on October 3, 1969, by the Congress of American Woman.

On October 7, 1969, an additional brief was filed by the Conference of Studio Unione, the United Office and Professional Workers of America Encoutive Board, Independent Progressive Party, Local Lift of the United Electrical, Badie, and Makine Workers of America, the Los Angeles Chapter of the Congress of American Woman, the Bollywood Fessa's Council, the Southern California V.B. Conference, Level 9 of the United Office and Professional Workers of America, the California Labor School, Los Angeles Council Magnetical Club, the Slavie Council of Southern California, and Corpositors Level Re. (No. 1986, Les Angeles)

On October 12, 1969, a brief was filed in support of Lausen and Trumbe by the American Communications Association, the Food. Tobecco, Agricultural and Allied Workers of America, the International Fur and Leather Workers Union, the International Union of Mine, Mill, and Smalter Workers, United Electrical, Radio, and Machine Workers of America, United Furniture Workers of America, United Office and Professional Workers of America, and the United Public Workers of America.

The October 25, 1945, Issue of the Dully Worker listed additional organisations filing briefs in support of Lawon and Trumbo as follows: Mathodist Federation for Social Action; National Council of the Arts, Sciences and Professions, the Council on African Affairs and the American Labor Party.

The Movember 23, 19k9, Issue of the Delly order contained a column by David Platt entitled "Now You Can Aid the Hellywood Tem" which urged the filing of smicus briefs by individuals and organisations. This article also indicated that in addition to the groups previously named as filing briefs, the following organisations had also filed such briefs supporting Lawson and Trumbo: The American Jewish Congress; the Mational Association for the Advancement of Colored People; and the Samuel Adams School for Social Studies.

The October 31, 1949, edition of the Daily People's world amounted that on Fovenber 2, 1949, a "send-off" meeting would be held launching a metion-wide speaking tour by several of the members of the "Bellywood Tem." This tour was for the purpose of bringing to the people of the Enited States the story of the case of Launch and Trusbe and the other members of the "Bellywood Tem."

Additional information concerning the speaking engagements of the various representatives of the "Ten" will be set forth hereafter in connection with the activities of the various individuals.

The Hollywood Commil of the Arts, Sciences, and Professions (hereinafter referred to as the HCASP) was consistently active in its support of the
"Ten." On January 1b, 1950, the organization held its answell denors dinner
at the Beverly-Wilshire Hotel in Beverly Hills, California, for the stated
purpose of presenting certain individuals with smarts for their work and
affort toward peace.

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however, advised that the primary Los Angeles Informant purpose of the dinner was to raise Italia for the HCASP and to obtain new sustainers. Admission to the dinner was by invitation at a cost of \$25 per plate. It is interesting to note that arrangements were first made to hold the dinner at the Biltscre Notel in Los Angeles but prior to the signing of a contract, the hotel withcrow, basing its withdrawal on the fact that the HCASP was affiliated with the National Council of the Arts, Sciences, and Professions which had staged the Cultural and Scientific Conference for World Peace in New York in March, 1949, resulting in considerable embarrassment to the Waldorf Astoria Hotel in New York. Thereafter an apparently valid agreement was entered into by the HCASP and the Beverly-Wilshire Hotel to hold the banquet at that hotel. However, this hotel, upon learning that the HCASP was affiliated with the Mational Council of the Arts, Sciences, and Professions, likewise canceled its agreement. Immediately upon the cancellation of the contract by the Beverly-Wilshire Hotel, individuals friendly to the MCASP and the "Hollywood Ton" began a telegram campaign of protest against the hotel which finally agreed to allow the distant to proceed as scheduled.

Los Angeles Informant who attended the dinner on January 1h, 1950, reported that it was attended by approximately 500 individuals and Los Angeles Informant that the hadvised that approximately \$7,000 over and above expenses had been cleared by the HCASP as a result of the dinner.

In November, 1949, it was ascertained by means of a telephotom call to the national headquarters of the Mational Council of the Arts, Sciences, and Professions that the "Hollywood Ten" had established an office at the Hotel Iroquels in New York City and New York Information on December 13, 1949, reported that a new account in the name of the "hourywest Ten" had been opened at the Amalgamated Bank in New York and that many of the checks deposited in this account had been made payable to Insuen.

in office for the "Hollywood Ten" was also set up at 157% Crossroads of the World in Hollywood, California, and on March 6, 1950, it was learned that this office was being handled by Patricia Killorum Hell who was identified as a masher of the Communist Party in 1947.

The Daily Worker, in addition to the items previously mentioned, has consistently supported the case of the "Hollywood Tem" and wased its readers to file briefs in support of Lamon and Trumbo. An article critical of the decision of the United States Circuit Court of Appeals which affirmed the conviction of Lamon and Trumbo appeared in the Daily Verter of June 26, 1769, while an article wriging the filing of additional briefs and support of the "Tem" appeared in the Temmary 1, 1950, edition of the Worker.

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The Daily Compass of March 1, 1950, reported on the filing of an additional brief in behalf of Lawson and Trumbo by individuals active as book publishers, theatrical producers, and writers, which brief was presented by Zecharish Chafee, Jr., supported by Osmond E. Franchel and Arthur Carfield Hays. This article indicated that the Chafee brief was the 13th such brief filed in behalf of the "Hollywood Tem."

On April 10, 1950, the Supreme Court announced that it had reached a decision to refuse to review the contempt convictions of Lawson and Trumbo.

The Los Angeles Examiner of April 11, 1950, quoted Robert W. Kenny, one of the attorneys for the two defendants, as stating that he would immediately file a petition for a rehearing and that if that petition for a rehearing was also denied, the remaining eight individuals of the "Hollywood Ten" would go to trial on the basis of the record established in the Lawson and Trumbo cases without further testimony.

C. Activities of the Individuals Comprising the "Bollywood Tee"

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On Pebruary 26, 1950, Los Angeles Informant and advised that he had received information from a source, which he believed reliable but refused to identify, indicating that members of the "Hellywood Ten" might be selling notion picture scripts to major studies through various theatrical agents or through other writers employed by the major studies. He indicated that such other writers might be receiving assistance from members of the "Ten" in preparation of stories.

No confirmation of these allegations has been received except in the case of Lester Cole, the details of which will be set forth in the individual write-up of him which follows:

Berbert Riberran

Riberman has been one of the most active individuals in connection with the Hellywood Council of the Arts, Sciences, and Professions, particularly in regard to the relationship between this organization and the "Hellywood Ton." He has propared several statements for the HEASP, has been active in its various functions, and is one of the "behind the source" leaders of this organization. He has also been active in speaking before mostings of this grown in behalf of the "Ton."

He was also the speaker on December 3, 1969, at a morting sponsored by the Dencers Counittee for the "Hollywood Tex." During his talk he stated that he and his courades felt that it had been a pleasure to be part of the struggle against the House Counittee on Un-American Activities and regardless of the outcome of the case of the "Ten" the struggle would continue

On March 6, 1950, it was learned from Patricia Hall, who was in charge of the Hollywood office of the "Tem," that Biberman, who had been operating the Hollywood office and coordinating the work of the "Tem," had become worm out and was then taking an indefinite rest.

Lester Cole

Los Angeles Informent in the fall of 19h9 reported that the major motion picture producers had become considerably upset when it was brought to the attention of Bric Johnston that Warner Brothers had hired Cole who is one of the "Hollywood Ten." The informant advised that Johnston had gone to Warner Brothers and demanded to know the full facts in order to ascertain if that studio had violated the producers' agreement not to hire any of the "Ten." Investigation by Johnston and others resulted in facts being brought to light that Warner Brothers had purchased a story written by a J. Bedmond Prior who, it was alleged, was actually Cole. Investigation resulted in the belief that J. Bedmond Prior was actually Lester Cole although Gole did not actually admit this fact.

The picture which resulted from the J. Redmond Prior story was "Chain Lightning." This picture was reviewed in the January 17, 1950, issue of Film Daily which stated that it was being released by Warner Brothers on January 30, 1950, and was to ster Bumphrey Bogart. This review stated that the picture was "suggested by a story by J. Redmond Prior."

Octo wie one of the individuals the participated in the mation-wide specking tour by various numbers of the "Rus" and Itans in the Cleveland, Okio, proce on October 16, 1969, reflected that he was echanical to make an address in Cleveland on November 19, 1969. On November 18, 1969, Cleveland Information reported that Cole was at that time in Cleveland and was echanical to address the Progressive Party at Toungstown, Okio, on November 18, 1969. Nove accounts reflected that on November 17, 1969, a meeting had been spensored at Youngstown, Okio, by the Progressive Party and the Mill of Mights Countities at thick meeting Cole was scheduled to be one of the Speakars.

Los Angeles Informent transport trended a meeting of the Hollywood Independent Progressive Party Club on Jamesry 17, 1950, in Hollywood and Cole was the principal speaker at this meeting. In response to a question he stated that the members of the "Hollywood Tem," since the House Counities hearings in 1967, had been living on their savings and that a few of them "whose talents are still needed are doing ghost writing and thereby making some kind of a living."

Cole stated that the Supreme Court was undoubtedly avaiting a proper and amplicious time to give its decision in the Lamon and Trumbo cases and that he felt the decision would probably be around election time. He also stated that once an individual reaches the Supreme Court, they should be free from responsibility to anyone and set as free sem but that since they come from political machines, they bring with them what they stood for.

Ring Lardner, Jr.

Include that learners had been present at the Chicago Colissum on November 15, 1969, in honor of Congressman Wito Marcantonie but that he did not speak at this dinner. The November 26, 1969, issue of the Chicago Marcon, a compus publication of the University of Chicago, stated that lardner had spoken the previous Tuesday at a talk sponsored by the National Lawyers Walld and that his speech had been for the purpose of enlisting support "of the American people in the fight to preserve our democratic rights." The article quoted Lardner as maintaining that the Marcan Consister on Wh-American Activities was the "advence grand of Passiss" and that the Countities had no right to sell questions conserving an individual's personal beliefs. He was also quoted as protecting against the Countities's procedure and indicated that neither he nor the other nine individuals had been given a chance to say what they wasted to say.

On March 17, 1950, New York Informent terminished a copy of a statement dated Jane 1, 1969, which Lardner has sent to Israel Anter, former national conditionant of the Communist Party in New York, which statement was captioned "Statement of 'Bellywood Ten' to the 'New York Klovent' This statement by Lardner noted that the most critical part of the fight for civil liberties at that thes was undoubtedly the trial of the Communist Party leaders in New York.

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Mound Dayloys

The Daily Worker of September 9, 1969, reflected that Daytryk had been the director of the picture entitled "Give Un This Day" been on the book "Christ In Concrete," which picture had been produced in England. Additional information concerning the nature of this picture has been set furth in Section IV under the heading "Give Un This Day."

Dalton Trumbe

As previously set forth, the United States Supreme Court on April 10, 1950 refused to review the decision of the United States Circuit Court of Appeals affirming the conviction of Trusbo and John Howard Lawson.

frushe was recently the author of a pumphlet entitled "Time of the Toad" which was very critical of the House Conmittee on Un-American Activities and the general situation regarding civil liberties in this country at this time, including criticism of items appearing in the public press. This pumphlet was the subject of an article appearing in the Daily Worker of October 5, 1967, stating that the title had been inspired by Emile Zola's advice to a young French writer in 1890 who could not stough the corruption of the French press. Zola urged the young man to buy a toad in the market place every morning and swallow it alive and whole and he could then face almost any newspaper with a tranquil stough, recognise and swallow the toad contained therein, reliab that which to healthy men, not similarly immunised, would be a lethal poison.

This article stated that the Trumbo peophlet points out that "the nation turns upon itself in a kind of compulsive medness to deny all in its tradition that is clean, to exalt all that is vile, and to destroy any heretical minority which asserts tood meat not to be the delicacy which governmental edict declares it. Triple heralds of "The Time of the Tood" are the loyalty oath, the compulsory revelation of faith, and the secret police."

Source of information of the Obleage Office, the Chicago Coliston on Nevember 10, 1747, and was very critical of the Attorney General, the Department of Justice and in connection with the conviction of the Communical Leaders in New York characterized it has a miscarriage of justice.

Now York Informat, properted that Truste was schooled to be the main speaker at a dinner to be hald on March 21, 1950, speakered by the Julian Anti-Fascist Refuges Countities in New York.

Alveh Beesle

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Los Angales Informati properted that on September 3, 1969, the Civil Rights Congress in Les Angales sponsored a banquet in honor of John Cates of the Mational Committee of the Communist Party and that Resale was one of the speakers at this dinner. This source reported that during his speak Bessie walegied Cates.

Mr. M. W. Bennister of the Federal Communications Commission is Les Angeles advised that in February, 1950, Bessie had applied for renewal of his restricted radio telephone permit which he had held for the last five years. This source advised that Bessie's type of license would apply to aircraft, boats, police operators, and light radio equipment.

Samuel Ornits

Los Angeles Informant reported that Ormits was among those who appeared on the platform at a banquet sponsored by the Civil Rights Congress of Los Angeles on September 3, 1949, in honor of John Gates of the Mational Committee of the Communist Party.

Albert Malts

Los Angeles Informent has identified Malta as a vice-chairmen of the Mollywood Council of the Irts, Sciences, and Professions. The Daily People's World in its issue of March 29, 1950, amounced that Malta had completed seven brief essays contained in a publication to be called The Citizen Writer. - The paper indicated that in these essays Malta marshals devastating arguments against the real size as well as the professed intent of the "Washington witch hunters." The newspaper also praised Malta's writings as a work of unusual immentance and as a varning and a call to the battle for social justice.

Adrian Scott

Scott was among the members of the "Hollywood Bas" who participated is a speaking tour throughout the United States in the fall of 1949.

The Combridge Chronicle Sun, published at Cambridge, Massachusetts, in its issue of November 15, 19k9, stated that Scott was scheduled to address a meeting on November 17, 19k9, under the amegices of the Assachusetts Council of the Arts, Sciences and Professions.

An amountement also appeared on the bulletin board at Boston Betweenty reflecting that Scott was to address a meeting on Envember 17, 1969, under the angulous of the Young Progressives of Macachusetts. He was also acheduled to speak on Hovember 20, 1969, at Brookline, Macachusetts, under the amplices of the Brookline Progressive Party

The Daily Worker of Jamery 25, 1950, reported that Scott was to make his debut as an actor in "The Trial of the Traiter," a play by Jerose Choderev, conserving the activities of the House Countities on Un-incrises Activities. This play was to be spensored by the New York Council of the Arts, Sciences, and Professions and was to be hald on Jamery 29, 1950, at the Hotel Capital, New York City.

of the New York Office on February 2, 1950, furnished a pamphle's entitled "Film Sense" issued by the New York State Council of the Arts, Sciences, and Professions which contained an article by Scott concerning a trip he made to Europe approximately six months before. He indicated that during his talk with a producer of French films, the entire time of the talk was devoted to the case of the "Bollywood Ten," the firing of professors, teachers, government workers, et ceters, and the individuals whe were the victime in the United States of "witch hunts."

On March 8, 1950, it was learned that Scott had been in New York for approximately one month but that his public appearances had been restricted due to the voluminous amount of administrative detail in connection with the preparation of the briefs in support of the "Mollywood Ten."

Los Angeles Informent common Murch 2h, 1950, advised that Margaret Malts, the wife of Albert Malts, had stated that Scott had an opportunity to go to England in connection with motion picture work but had been refused permission by the government to leave the country.

The Daily Worker of April 11, 12, and 13, 1950, reported that Scott together with John Howard Lawson would be one of the two principal speakers at "Dead Line for Freedom" rallies to be hald on April 12, 1950, at Manhettan Center, Sunnyside Gardens, and the Hotal St. George all in New York City, which would feature "25 victime of the House witch hunters." An article appearing in the April 1h, 1950, issue of the Daily Worker indicated that during his speech at this meeting Scott had declared that two-thirds of the articles in the United Hations Declaration on Hamma Rights were being violated by United States authorities in the case of the "Hollywood Tun." immeng the articles which Scott charged had been violated were those entitling an individual to a fair and public hearing, the right to freedom of thought, conscience and religion, and the right to freedom of opinion and expression, and the right to work.

John Moverd Lewson

Lawren was one of the "Hellywood Ten" who participated in a nationwide speaking tour on behalf of those individuals.

How York Information reported that Lewson was emong the speakers appearing at a mass meeting on October 27, 1969, in New Night City under the suspices of the New York Council of the Arty, Sciences, and Professions to protest the conviction of the eleven Communist leaders. During his talk he stated that this trial revealed the use of police and steel pigeons and indicated a conspiracy existed to outlaw a philosophy and a thought and that it is the duty of men of culture to fight the conspiracy to destroy the freedom of the American people.

New York Informant reported that Lawson was the principal speaker at a meeting also sponsored by the Arts, Sciences, and Professions Council held on Movember 16, 1969, at the Hetal Sutton in New York City. During his talk Lawson charged that progressive pictures are rarely made and then they are, the large chain theaters refuse to accept them.

Lawson was also scheduled to address a meeting in Boston, Massachusetts, on Hovember 20, 1949, under the sponsorship of the Brighton Group of the Progressive Party. While he was in Boston, he conferred with Dr. Harlow Shapley and John H. M. Howells, chairman of the Massachusetts Council of the Arts, Sciences, and Professions. On Hovember 22, 1949, Lawson made a two hour speech before the Student Lawyers Quild at Harvard Law School. In addition, he spoke at the Community Church in Boston on Movember 23, 1949, in which speech he was extremely critical of the manner of holding the trials of the "Hollywood Ten" and of the Communist Party leaders.

Lawson was also one of the featured speakers, according to New York Informant that a meeting sponsored by the National Council of American-Soviet Friendship held at Medison Source Garden on December 5, 1949.

December 19, 1949, revealed they haven hed returned to the Pecific Coast on December 16, 1949.

In addition to his speeches in the Boston and New York areas, Lawson on November 29, 1949, spoke at a Civil Rights Congress benquet at the Belleves Stratford Botal in Philadelphia and was also scheduled to speak at Swarthmore College in the suburbs of Philadelphia on December 1, 1949, and in addition had scheduled speeches at the University of Punnsylvania on December 1 and at Temple University on December 2, 1949. According to Philadelphia Confidential Informants Lawson also spoke on December 3, 1949, at a luncheon sponsored by the Philadelphia Council of the Arts, Sciences, and Professions.

Mr. In some source of information of the Los Angeles Office, on February 2, 1950, advised that a press release had been prepared by the Souference Organizing Committee in Los Angeles calling for a conference and mass meeting to strengthen relations with the Soviet Dafon which meeting was to be held in Los Angeles on February 5, 1950, at the Park View Minor. Lawson, according to the press announcement, was scheduled to speak on the subject of the Mistory of American-Soviet Relations with its Current Trends. Lawson spoke as scheduled.

elected as a member of the Board of Directors of the newly formed Los Angeles Chapter of the American Council of Soviet Friendship.

The Daily Normer of April 10, 11, and 12, 1950, advised that Lawson together with Adrian Scott was to be one of the principal speakers at the "Bead Line for Freedow" rallies to be held on April 12, 1949, which rallies were being sponsored by "25 victims of contempt citations issued by the Un-instrican Activities." Lawson was quoted in these articles as stating that the blacklist is complete and that there "is a terrible atmosphere of fear in Hollywood." He also charged, according to the April 10, 1950, issue of the paper, that by its failure to act on his appeal, the Supreme Court had contributed to the fear which haunts Hollywood.

L. INVESTIGATION OF COMMUNIST ACTIVITIES IN THE MOTION PICTURE INDUSTRY BY THE HOUSE COMMITTEE ON UN-AMERICAN ACTIVITIES

(April 16, 1950 to June 23, 1950)

CURRENT DEVELOPMENTS CONCENSING THE PROLITICOD THE

Petition for Rehearing by Supress Court of Anneals of Lameon and Trumbe

As previously reported, the Supress Court on April 10, 1950, announced it had reached a decision to refuse to review the contempt convictions of John Howard Lawson and Dalton Trusbo.

The April 25, 1950, edition of the Daily Worker; reported that the attorneys for the "Hollywood 10" had filed a petition with the Supreme Court for a rehearing.

By letter to the Bureau dated April 8, 1950, Honorable Robert H. Jackson, Associate Justice of the Supreme Court, wrote the Director advising that in Communist cases coming before the Supreme Court the Court was "bombarded" with communications from sympathisers telling the Court how to decide such cases. He also stated that very few communications were received by the Supreme Court in connection with other cases coming before it. He then stated that if the Bureau so desired he would be glad to furnish the communications received by him in connection with Communist cases. Pursuant to his offer, which was accepted by the Bureau, Justice Jackson furnished copies of several petitions which had been received by him in connection with the Lawson and Trumbo cases. One of the petitions so received was from "businessmen, professionals and housewives of the Hollywood Community containing 1083 signatures. A second petition from "cartoonists in the motion picture industry" contained 71 signatures, and a third petition the origin of which was not shown contained 68 signatures. In addition he furnished a copy of a telegrem from "producers, directors, actors, writers, musicians and agents in the motion picture industry containing 332 signstures.

All three petitions and the telegrem urged the Supreme Court to hear the Lawson and Trumbo appeals and to decide the case in favor of the appellants. An examination of the names contained in the material

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received from Justice Jackson reflected the names of namerous individuals who are known to have been nombers of the Communist Party in the Hollywood area or who are known to have participated in activities indicating a sympathy for the Communist cause. Due to the great number of such names they are not being set forth herein but are being indexed into the files of the Bureau for future reference.

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The May 30, 1950, issue of the Washington Post reported that on May 29, 1950, the Supreme Court had refused to reconsider the cause concerning Lawson and Trusbo and that these two individuals together with the remaining eight of the "Hollywood 10" would be brought into court in the near future.

In connection with the refusal of the Supreme Court to reconsider the Lawson and Trumbo cases, the Daily Worker of May 30, 1950, contained a statement by Lawson in which he was quoted as saying, "I write this statement in anger. I have nothing but hatred and soom for the Congressman, officials and judges, who are violating their trust, and consciously and coldly endeavoring to destroy the privileges which American citizens have sought to create and preserve throughout their history. It is becoming increasingly evident that the Truman Administration is preparing their aggressive and unnecessary war, and desires to silence all views that speak for peace. This is a Truman court, and it is acting as a political arm of the Administration."

Status of Prosecution Against the "Hollywood Ten"

The Eastington Star of June 9, 1950, reported that on that date Lawson and Trumbo were scheduled to appear in Washington, D. C. for sentencing. The article stated that the previous day Trumbo had arrived from Los Angeles and was met in New York by Lawson at which time they had issued a statement that they would seek a roduction of the one year sentence which they had received.

The Ten Star Edition of the Mashington Times Horald of June 9, 1950, reported that on that date Lamon and Trumbe were sentenced to serve one year in jail and were fined \$1000 each. The article continued by stating that the attorneys for the defendants had argued for suspension or reduction of the sentences and that Judges David A. Pine and James M. Curren had agreed to consider the question but had rejected the appeals of both defendants to be placed on probation. Judge Pine, in cosmitting Trumbe, stated that he had displayed "a willful, blatant and defiant attitude" when appearing before the House Committee.

An editorial appeared in the Washington Ster on June 11, 1950, seamenting upon the sentencing of Lauren and Trusto in which it stated that the Daily Worker and been "tearing its journalistic hair" claiming that the sonepoly powers thich control the newice were sending lauren and Trusto to jail and charging that the two defendants were being victimized because of their refusal to "cell their brains to Jos-baiters, negro-lynchers and warmongers." Theatitorial in the Ster than communical that there was no truth in the Daily Forter charges and that the defendants were being jailed only because of their refusal to tell the Congressional Committee wheth we they were Communicated

The remaining eight of the "Bollywood 10" were originally scheduled to be tried and sentenced on June 20, 21 and 22, 1950. However, due to the fact that the various judges were busy with other cases, the hearings were not held on the days scheduled. The following is the status regarding the sentences imposed on each of the defendants: John Howard Lawson and Dulton Trumbo were sentenced to one year in jail and a fine of \$1,000 and have started serving their prison sentence; Albert Malts, Alvah Bessie, Ring Lardner, Jr., Lester Cole, and Samuel Graits were each sentenced to one year in jail and \$1,000 fine; Herbert Miberman and Edward Daytryk were each sentenced to six months in jail and a fine of \$1,000, while Adrian Scott is confined to the hospital and his sentence has been postponed until August.

With regard to the above-mentioned attempts by defense attorneys to obtain a reduction in the sentences of Lawon and Trusbo, Kashington Field Informant on June 8, 1950, reported that a group representing the New York Consell of the Arts, Sciences and Professions, which group included Lawson and Trumbo, was to arrive in Mashington on June 8, 1950, for conferences at the Department of Justice and the White House. On this same date Los Angeles Informant Trusbo reported that arrengements were being made by Judge Isaac Pacht, former Los Angeles Superior Judge, for a meeting between Charles Latz and Martin Popper, attorneys for Lawson and Trusbo, and James V. Bennett, Lirector of the Bureau of Prisons.

los Angeles Information also reported that Ben Margolis, one of the attorneys for the "Hollywood 10" has indicated that plans are being made to create a campaign to bring pressure on the Attorney Omeral to ask for a lighter sentence for the defendants. The informant also advised that a campaign is pending to seek a Presidential pardon for the defendants.

This informent has also indicated that Mortin Paper and Margalia have indicated that they feel that pressure one be put on the Atterney General through the following members of Congress from Californias Chat Hollifield, Malen Gabagen Douglas, Coall King and Clyde Doyle. Also according to the informent, committees were being formed in Los Angeles and New York known as the "Committee to Free the 10." The activities of each committee will be headled by the National Council of the Arts. Sciences and Professions.

On June 19, 1950, Los Angeles informant reported that consideration was still being given by certain individuals active in the Hollywood Council of the Arts, Sciences and Professions to attempt to bring pressure on the Attorney General although the informant was unable to learn of any concrete activity in this connection with the exception that efforts were being made to get certain people to contact Helen Gahagen Douglas, urging her to talk to the Attorney General in an effort to obtain reduced sentences for the defendants.

Activities in Support of the "Hollywood Ten"

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In addition to the activities above set forth in connection with attempts to obtain lighter sentences for the defendants, there follows a brief summary of other activity occurring in behalf of the "Hollywood 10."

The Hollywood Council of the Arts, Sciences and Professions which has been extremely active in behalf of the "Hollywood 10", on April 3, 1950, took into its headquarters Patricia Killoren Holl who had been coordinating activities in behalf of the defendants. Hull, in 1947, was identified as a member of the Communist Party by Los Angeles Informs

On April 11, 1950, on the day following the announcement of the Supreme Court's refusal to review the cases of Lawson and Trumbo, Los Angeles Informant Research that the Maticaal Broadcasting Company had requested the "Hollywood 10" to furnish two of that group and Robert Kenny, their attorney, to make a recording of their expression of the feeling concerning the Supreme Court opinion which recording would be sent to New York for use on the ratio program "Voices and Events."

During the few days following the Supreme Court's decision, numbers of the "Hollywood 10" who were in Los Angeles were conferring almost constantly and Herbert Biberson sivised Los Angeles Information that an intensive demonstration was planned to be held in front of the

Pederal Building in Los Angales on April 15, 1950, which must be made to appear as a spontaneous demonstration. He indicated that the Hollywood Council of the Arts, Sciences and Professions would be the organisation to call the demonstration. In this connection David Robison, Executive Director of the Hollywood Council of the Arts, Sciences and Professions, arranged for the Daily Peoples World to place an aunouncement in that paper calling for a demonstration to be held on Saturday, April 15, 1950. Robison and Riberman also arranged for support of the demonstration from the American Russian Institute at Los Angales, the International Mortess Order, the Civil Rights Congress and the American Jewish Congress at Los Angales. The first three of these organizations have been cited by the Attorney General as within the purview of Executive Order 9835, while San Francisco Informant The Inches advised that the leaders of the American Jewish Congress in Los Angales were for the most part Communist Party members.

The above-mentioned description was hald as planned on April 15, 1950, and Los Angeles Informant interported that the demonstration appeared to have been directed by Bibernan, the was assisted by Patricia Hull, previously identified as a Communist Party member, and Anne Shore, Executive Director of the Los Angeles Chapter of the Civil Rights Congress. The informant reported that an estimated 300 to 350 people took part in the demonstration, carrying placards requesting the Supreme Court to give a hearing to the "10", to save the Bill of Rights and stating that a Government blacklist is un-American.

On April 16, 1950, Ring Lordner, Jr., one of the "10" was scheduled to appear on a radio program, Mutual Newsreel of the Air, over Station KHJ and on the same date he and Alvah Bessie were scheduled to make recorded statements for the radio program Voices and Events, which has been previously mentioned.

On April 17, 1950, Los Angeles informant reported that the Hollywood Council of the Arts, Sciences and Professions was busy collecting signatures for petitions to be sent to the Supress Court in behalf of the "Hollywood 10." It is believed that the signatures obtained are those which appear on the petitions and telegrous previously mentioned as having been received from Justice Jackson of the Supress Court.

On April 18, 1950, a delegation sponsored by the Hollywood Council of the Arts, Sciences and Professions called on Mr. Ernest Tolin, U. S. Attorney at Los Angeles, urging him to transmit to the Attorney Coneral the delegation's feeling that the Department of Justice should do all in its power to persuade the Supreme Court to hear and render a final decision in

the case of the "Hollywood 10." The majority of the individuals comprising this delegation have been identified so Communist Party numbers or Communist Party sympathisers.

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On April 16, 1950, representatives of the Hollywood Council of the Arts, Sciences and Professions were working on an idea to obtain television time for the "Hollywood 10." Tubesquantly, Los Angeles Informate the Law and that arrangements have been made for a television program on May 1, 1950, over the Columbia Broadcasting Systém on which program frombe and Carey McWilliams were to debate with Florabel Mair, a newspaper columnist and W. C. Ring, Los Angeles Attorney, the question "Should the Supreme Court review the convictions of the Hollywood 107" This program was hold and Trusbo took very little part outside of the prepared script, with McWilliams taking the lead in imbalding the positive side of the question. McWilliams has been identified as a Communist by

On April 19, 1950, Los Angeles Informant control from Biberman that plans were being made for a motorcode parade through the Hollywood area on a future date with the hope that it could take place on April 22, 1950. Following a hearing for a parade permit, the Police Commission recommended that the parade application be denied.

On April 21, 1950, an "after theatre meeting" was held at the Coronet Theatre in Los Angeles which meeting was under the chairmenship of Howard Da Silva. Among the individuals who spoke at this meeting in behalf of the "Hollywood 10" were Lester Cole, Dorothy Tree, screen actrees, Carl Breat of the United Electrical, Radio and Machine Workers of America, Frances Williams, actress, Will Geer, actor, and Cale Sondergaard, actress and wife of Biberson. Of the above, Da Silva, Cole, Tree and Sondergaard have been identified in the past as members of the Communist Party by Los Angeles Informant while Breat and Williams have been similarly identified by Los Angeles Informant

Following the demial by the Police Commission of the parade permit for the planned motorcede parade as above set forth, plans were made for a picket line to be held on April 22, 1950. On that date, shortly after noon, between 75 and 100 individuals conducted a demonstration picket line in front of the office of the Hollywood Council of the Arts, Sciences and Professions. In addition to carrying placerds, those participating in the picket line passed out circulars in behalf of the "Hollywood 10."

On April 28, 1950, Ice Angeles Informent reported that members of the "Hollywood 10" were working on a motion picture film or a "strip film" dealing with the Supreme Court decision in connection with the case of the "Hollywood 10". This informent learned from Riberman that he had there in the Hollywood area were "shooting" the sound speeches of the defendants themselves while in New York Lawson and others were "shooting" from a script containing inserts from statements by the "10" before the House Countities.

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In this connection, the informent on Jone 9 and 10, 1950, reported that the picture film was being produced by the Hollywood Council of the Arts, Sciences and Professions and that the filmwas almost completed and would be made up in both 16 and 35 ma. prints. It will run for approximately 18 minutes and it is planted to distribute the film both nationally and internationally. The informant reported that mong the individuals who have worked on this film are Foul Jarrico and Joseph Strick. Jarrico has been identified as a Communist Party number while Strick is believed to be identical with an individual of the same name who was active in the Young Communist League in Los Angeles in 1943 and who claims to be president and co-owner of the Strick Film Comment. With regard to the distribution of the film, the informent learned that Strick plans to have the distribution handled through New York which will include a showing of the film to representatives of the trade companies of various eastern European countries and in addition prints of the film will be sold to progressive butional distributing companies such as Contemporary and Brandon.

The May 11, 1950, edition of the Mashington Daily News reported that a group of individuals including the "Hollywood 10" had addressed an appeal to the United Nations Commission on Human Rights on May 10, 1950, requesting the United Nations to investigate their convictions for contempt of Congress, charging that their convictions violated the International Declaration on Human Rights.

The New York Compass of May 25, 1950, carried a news item reflecting that the Authors League of America had declared that the refusal of the Supreme Court to review the case of the "Hollywood 10" had perpetuated a situation in which there exists in the United States "a form of cancership designates to the rights and communic subsistance of all authors." The article indicated that the league had been critical of the Sugrame Court's decision insernoh as the "conscretip" was not based on the context or literary value of the works of the authors themselves but was based on their political associations, politics and opinions.

5.4

The June 5, 1950, edition of the Daily Worker contained on article indicating that the Mational Council of the Arts, Seignoss and Professions was on that date initiating a nation-wide coupsign to free the "Hollywood los" and had publicated the fact that messages of protest against the convictions of these individuals had been received from such individuals as George Bernard Show, Pablo Picasso, M. Joliot-Curie, and J. D. Bernal. The national compaign above-mentioned was to begin with a mass rally at Hunhatten Center in New York City on June 5, 1950, under the joint sponsorship of the National Council of the Arts. Sciences and Professions and the Joint Anti-Fascist Refuse Counttee. The article indicated that John Howard Lawson would represent the "Hollywood 10." According to this article, in addition to the messages of protest received from the individuals previously mentioned, such messages of protest had also been received from professional and scientific associations in India. France, Great Britain, Italy and Denmark, including the following organisations: All India Progressive Writer's Association, the Committee of the World Congress of the Defenders of Peace, the Permanent Committee of the Partisans of Peace and of Liberty, and the French Committee for the Defence of the Film.

Los Angeles Informent pure 12, 1950, reported that the Hollywood Council of the Arts, Sciences and Professions appeared to be synonymous with the "Councitee for the Hollywood 10," the purpose of which countities was to obtain better publicity for the "10." This countities was scheduled to be organised at a testimonial dinner on June 24, 1950, which would actually launch the countities. This informent also advised that Herbort Bibsruan desired that a similar countities be organised in New York.

In addition to the foregoing activities, members of the "Hollywood 10" and their supporters made numerous speeches in behalf of the defendants. In this connection the June 14, 1950, edition of the New York Compass reported that the numbers of the Hollywood 10" with the exception of Lamann and Trumbo would be the honored guests and principal speakers at a pretent meeting on the following Honday under the suspices of the National Council of the Arts, Sciences and Professions, which rally was to be held in New York. In addition, Detroit informant preported that representatives of the "Hollywood 10" was scheduled to appear in Detroit, Hichigan on June 21 and 22, 1950, at a rally sponsored by the Civil Rights Congress. This informant reported that

the individuals scheduled to appear at this secting were Onle Sendergeard, the wife of Northert Riberson, and Riberson. This informant also learned that these individuals were scheduled to make appearances at Maison, Visconsin on June 19 and 20, 1950, and at Chicago, Illinois on June 23 and 24, 1950.

Miscellaneous

The April 24, 1990, edition of the New York Compass reported that Louis Badens in an address before the 29th Amenal Communion Breakfast of the New York Post Office Holy News Society had declared that all of the members of the "Hollywood 10" were members of the Communist Party.

Columnist Drew Pearson in his column which app Washington Post on June 20 and 22, 1950, reported that Louis B. Mayer of M-O-M Studios had paid a large fee to Edgar Dunlay of Gainesville, Georgia, a close friend of Congressmen John S. Wood of Georgia. This column by Peerson inferred that the payment to Dunlap was for the purpose of influencing Congressmen Wood not to hold hearings on Communism in Hollywood in 1945 and 1946. There has been no information available to substantiate the informaces by Pearson. It is interesting to note, however, that on June 16, 1950, which was prior to the appearance of Pearson's columns, Los Angales Informant reported that Robert W. Kenny, one of the attorneys for the "Hollywood 10." had been in contact with Pearson and that Kenny had indicated that the motion picture producers had paid Congressmen Wood a fee in 1946 to hold up the hearings concerning Commiss in the motion picture industry. Kerny stated that he hoped that Pearson would use some of this material furnished by Kenny in his future columns. Kenny further indicated that Pearson wanted to help the "Hellywood 10" and that he (Kenny) was leaving for Washington the following Sunday and would call Pearson at that tim

VI. INVESTIGATION OF COMMUNIST ACTIVITIES IN THE MOTION PICTURE.

INDUSTRY BY THE COMMITTEE OF UN-AMERICAN ACTIVITIES JULE 24, 1950, TO DECEMBER 31, 1950)

ctivities Prior to House Committee Hearings in

In September 1950, Los Angeles Informant furnished additional information regarding the "unffrancis witnesses subposensed before the HCUA in October 1947 in connection with that committee's investigation of Communism in Bollywood.

The informant advised that at the time the "unfriendly witnesses received subpoenes, two or three of them had previously appeared before the Tosney Committee in California and these individuals realized they had to be extremely careful in any testimony to avoid a conflict with testimony in previously given before the Tenney Committee. In addition, if they denied Communist Party membership, there was a possibility that the Government might be able to prove such membership. If, on the other hand, they admitted such Communist Party membership, it would result in trouble for such witnesses.

In view of this, the two or three individuals concerned, one of whom was John Howard Lawson, conferred separate and spert from the rest of the witnesses and decided it would be best to make no answer before the hCU/ concerning forty membership.

The informant reported that prior to leaving Los Angeles to appear before the HCUA, one of this inner-group, believed by the informant to be either Leveon or Albert Maltz, discussed the matter with Ned Starks, then Chairman Sporks agroed with of the Los Angeles County Communist Party. the plan and essured this representative that the Communist Party had maintained no actual membership records concorning the prospective witnesses. Thereafter, prior to the hearings this particular group convinced the other prospective witnesses that the best plan was to not answer any question concerning Communist Party membership. The informant reported that there was considerable dissatisfaction on the part of the other prospective witnesses over the fact that this group had taken it on themselves to decide a course of action without consulting the other prospective withesses.

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The informant further reported that when the HCUA brought forth and read into the record the membership cards of the "Hollywood ten," the latter were completely amazed and myetified in view of the assurance they had received from Sparks that no membership records on them had been maintained by the Communist Party. However, the die had been cast and they felt they then had to go ahead with their previous plan.

The informant also reported that there had been considerable dispute and dissention among the prospective witnesses relative to the choice of attorneys to represent them. Robert W. Kenny was finally chosen as Chief Counsel and attorneys Charles Katz and Benjamin Margolis often became angry with Kenny during their association as defense counsel. The informant reported that both Katz and Margolis regreted the choice of Kenny as Chief Counsel, but that the retention of Kenny had been insisted upon by Dalton Trumbo, one of the "Hollywood ten."

With reference to the other sttorneys, the informant advised that Bartley Crum had been called in at the insistence of Lewis Milestone insamuch as Milestone insisted on having some legal representation of a "non-Red" character. Robert Rossen insisted on Mats as one of the attorneys while Lawson and Herbert Biberman wanted Margolis.

Status of Prosecution of "Hollywood Ten"

In order to set forth the results of the prosecution of the "Hollywood ten," there is set out hereafter a table showing the name of each defendant, the sentence received and the place of incarceration.

. Name	Sentence	Incarcerated
Alvah Bessie	1 year and %1,000	Federal Correctional Institute, Texarkana, Texas

Hene .	Sentense	Incercorated
Herbert Biberman	6 months and \$1,000	Federal Correctional Institute, Texarkana, Texas
Lester Cole	1 year and \$1,000	Federal Correctional Institute, Danbury, Connecticut
Edward Daytryk	6 months and \$1,000	Prison Camp Mill Point, W. Va.
Ring Lardner, Jr.	l year and	Federal Correctional Institute, Danbury, Connecticut
John Howard Lawson	1 year and 000,10	Federal Correctional Institute, Ashland, { Kentucky
Albert Maltz	l year and \$1,000	Prison Camp Mill Point, W. Va.
Samuel Ornitz	l year and \$1,000	Medical Center for Pederal prisoners Springfield, Mo.
Adrian Scott	1 year and 21,000	Federal Correctional Institute, Ashland, Kentucky
Delton Trumbo	l yeer and UDO.ly	Poderal Correctional Institute, Ashland, Kentucky

The July 22, 1950, issue of the Mashington Star reflected that on the previous day Hartin Popper had appeared before Judge David A. Pine with a request for a reduction of sentence of Trusbo, Ornitz, Haltz and Pessio. The article stated that Judge Pine refused the request and had commented concerning the defendants. "scornful and belittling attitude" toward the committee and their desire "to make a hippodrome of the performence."

Un August 2, 1950, Los Angeles informant representatives reported that there had been a disagreement between representatives of the Hollywood Council of the Arts, Sciences and Professions and Kargolis regarding the time when the fines lavind sgainst the "Hollywood ten" should be paid. Edward Biberman and Cale Sondergard, brother and wife, respectively, of Herbert Biberman,

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felt that such fines should be paid immediately and prior to any application for parole on the part of the "Hollywood ten." Margolis, on the other hand, felt the fines should not be paid until the time arrived for possible parole. On August 7, 1950, this informant reported that on instructions from the office staff of the Hollywood Council of the Arts, Sciences and Professions, nine checks of \$1,000 each had been sent to Washington in payment of nine of the fines. It should be noted that at that time only nine of the "Hollywood ten" had actually been committed to prison inasmuch as Adrian Scott had obtained postponement of sentence due to illness.

Activities in Support of "Hollywood Ten"

Committee to Free the "Hollywood Ten"

In June 1950, Los Angelos informant advised that officials of the Hollywood Council of the Arts, Sciences and Professions (ASP) doubted the ability of Patricia Hull, the Executive Secretary of the committee to carry out affectively the committee's activities. Los Angeles informant on June 30, 1950, reported that Tiba G. Willner had been chosen to coordinate the work of the committee which was to open its offices next door to the ASP within the next few days. Willner has been identified by Los Angeles informant in 1945 as a Communist Party member.

In July 1950, the ASP sent a notice to its membership calling attention to the fact that the Executive Board of the ASP had voted full support for a new group to be called the Committee to Free the Hollywood Ten, and that the new committee was driving toward a goal of 100,000 signatures on a petition to President Truman to free the "Hollywood ten" and that the ASP had assumed responsibility for obtaining a large portion of the signatures. The communication reported that the committee further asked that letters be written to Congressmen urging them to ask the Attorney General to take favorable action on the reduction of sentences for "the ten." This ASP letter enclosed petitions for the obtaining of signatures.

Mr. Calcel Essey reported that the Committee to Free the Hollywood Ten in the Summer of 1950 had moved its office into that of the ASP.

A circular issued by the committee advised that its activities include the presentation of a 30-minute motion picture film "The Hollywood Ten" that speakers would be made available for lectures, talks and discussions and that the committee had on hand a wide selection of printed material concerning the case of the "Hollywood ten."

In September 1950, Los Angeles informant reported that Tiba G. Willner had been replaced as Chairman of the committee by Sonja Biberman due to the fact that Willner's husband was very ill. Los Angeles informant has reported that Sonja Biberman has a long record of Communist Party membership and activity and she is, in addition, the sister-in-law of Herbert Biberman.

Los Angeles informant reported that when the committee had been launched in June 1950, an estimated 12,000 to 15,000 dollars had been raised in cash and pledges. Ethel Geer advised that an additional 12,000 to 13,000 dollars had been raised by the committee up to the middle of October 1950, which funds were raised through sustainers, donations and receipts from meetings, functions and similar events.

Walter Scratch, editor of the Hollywood Citizens
News on November 1, 1950, reported that the committee
had released an open letter addressed to the American people
and signed by the wives of eight of the "Hollywood ten."
This letter was printed for mass distribution and copies
were being sent to the President and the Attorney General,
all members of Congress, ministers, educators, civil and
public leaders. This letter was in an effort to gain support
for the "Hollywood ten."

This letter was not signed by the wife of Edward Dmytryk and it should be noted that in September 1950, Bartley Crum, attorney for Dmytryk had issued a statement in Dmytryk's behalf to the effect that Dmytryk as of the issuance of the statement, was not a member of the Communist Party and had

not been a member at the time of the HCUA hearings in October 1947. Adrian Scott was not married at the time of the issuance of this letter. It should be noted that all of the eight wives signing this letter have been at one time or another identified as Communist Party numbers.

On November 22, 1950, Los Angeles informant reported that a meeting had been held at the home of Mrs. Lester Cole attended among others by Sonja Biberman, Charles Kats and Ben Margolis. The meeting considered the future activities of the committee. Kats and Margolis emphasized the importance of starting on a campaign of letters to the President requesting executive clemency for the ten defendants and at the same time attempting to obtain a rehearing on requests for paroles.

The informant reported that the committee had received a letter from Dalton Trumbo in which he suggested certain action to be taken by the committee. The gist of this plan was to bring together a select group of approximately a dozen "prestige" people who were nationally known who would operate independent of the Committee to Free The Ten. This group would have its own counsel who would go to washington and "stir things up" and call on the Attorney General in behalf of "the ten." This new group outwardly would be working entirely on its own and independent of the committee. The informant advised that the plan also called for the formation of a group of "prestige individuals" who would be associated through the National Council of the Arts, Sciences and Professions in New York City to agitate for executive clemency and/or narrole for "the ten."

Foreign Support of the Ten

The July 26, 1950, edition of the Daily Worker contained an article reflecting that Samuel Sillen, Editor of Masses and Mainstream, had given a report to the Fifth Inter-Mational Film Festival concerning the "Hollywood ten." This report according to the article stressed the fact that these individuals were in Jail because they "opposed the use of films for war...they refused to make films which degrade and brutalize the minds of the people." The article stated that following the report, he was given a standing ovation which lasted for several minutes.

The August 18, 1950, edition of the Daily Worker contained an article to the effect that one of the Chinese Communist delegates to the International Film Festival in Eschoslovakia had sent a greeting to the Progressive Film Workers of America and to the "Hollywood ten" for publication in the Daily Worker. Translation of this letter contained a salute to the "ten imprisoned American Progressive Motion Picture Workers."

Film Entitled "The Hollywood Ten"

The July 9, 1950, edition of the Daily Worker publicized a new film entitled The Hollywood Ten indicating that the stars of the pictures were the ten Hollywood figures who had been cited for contempt of Congress. The film featured actual scenes of the appearance of witnesses before the HCUA as well as scenes of the defendants with their families and a review of their works. The article stated that the film was being distributed by the ASP Film Co. located at 1586 Crossroads of the World, Hollywood, California.

On July 29, 1950, the Committee to Free the Hollywood Ten issued a news release concerning the picture. This announcement stated that the film was being shown commercially in theatres in Los Angeles and arrangements were being made for its exhibition in other cities and that it was also being shown before church, labor, veteran, educational and other-organizations.

The column of David Platt appearing in the Daily Worker of August 25, 1950, publicized the film and atated that "the witch hunters were worried about the world-wide demand for the film, prints of which have been ordered and sent to France, Sweden, England, Scotland, Australia. China. Czechoslovakia and the Soviet Union."

The August 31, 1950, edition of The Film Daily, a Daily Motion Picture trade paper contained an editorial by Chester H. Bahn in which he pointed out that the picture entitled "The Hollywood Ten" was being distributed

by Contemporary Film Companys; and that exhibition was being sought in motion picture houses in the United States. The editorial was then extremely critical of this picture and purposes for which it was issued and then urged exhibitors and distributors to have nothing to do with the showing of this film.

Miscellaneous

on June 9 and 10, Los Angeles informant reported that Ben Margolis and Martin Popper felt there had not been enough pressure put on the Attorney General in connection with the "Hollywood ten" and they felt such pressure could be applied through Congressmen Chet Hollifield, Cecil King, Clyde Doyle and Congresswoman Helen Haha, en Douglas. The informant advised on June 14, 1950, that efforts were being made to get individuals to tak to Mrs. Douglas in an effort to obtain her support in behalf of the "Hollywood ten."

On July 5, 1950, this same informant reported, that the Hollywood Arts, Sciences and Professions Council was starting a campaign to obtain petitions urging the pardon of the ten and that the organization was making these petition forms available for other organizations and groups.

The August 21, 1950, edition of the Daily Worker reported that the California Democratic Party organization had under consideration estion in behalf of obtaining the release of the "Hollywood ten" and that the Independent Progressive Party had approved a resolution condamning the action of the HCUA and urging President Truman to grant a pardon to the "Hollywood ten."

The Daily Worker of September 8, 1950, reported that Mrs. Herbert Biberman, Mrs. John Howard Lawson and Mrs. Albert Malts, wives of three of the "Hollywood ten" had presented a petition bearing the signatures of 10,000 people to President Truman urging executive clemency and the release of the "Hollywood ten." The article stated that the petition had been offered on the previous Friday after the three wives had conferred with Assistant Attorney General Raymond Whearty.

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Hew York informant attended a meeting in Hew York City of the Mational Council of the Arts, Sciences and Professions on September 13, 1950; and advised that this meeting had adopted a resolution requesting executive classes. for the "Hollywood ten."

The December 13, 1950, issue of the Los Angeles Examiner contained a news item to the effect that Robert W. Kenny, attorney for eight of the "Hollywood ten" had requested the Federal Parole Board to reaconsider its denial of parole to the eight.

A release by the Washington News Service also dated December 13, 1950, stated that Kenny's application for reconsideration by the Parole Board was based on a recent Supreme Court decision to the effect that a witness need not answer questions concerning his political beliefs if such answers would be self-incriminating. Kenny was quoted as stating that the applicants for parole would not have been convicted if they had raised a claim for the privilege against self-incrimination "in a technically correct manner."

The December 22, 1950, edition of the Fully Worker reported that 17 prominent writers, scientists, architects, educators and religious leaders had made an appeal for the parole of eight of the "Hollywood ten" still in prison. The article listed the following individuals as rigning this appeal: Dr. Harlow Shapley, Dr. Linus Pauling, Thomas Mann, Carey McWilliams, Frank Lloyd Wright, Dr. Ralph Barton Perry, Professor Kirtley Mather, Professor Mark Van Duren, Reverend John Howland Lathrop and Dr. Robert Mores Lovett.

Activities of the "Hollywood Ten"

Alvah Bessie

By letter dated November 24, 1950, the Dallas Field office advised that Bessie who was confined in the Federal Correctional Institute, Texarkana, Texas, had been eligible for parole on October 28, 1950, but that the parole for him had been denied by the Parole Board and his earliest release date would be April 29, 1951.

Herbert Bibermen

The Dallas office by letter dated November 24, 1950, advised that Biberman would be released from the Dederal Gorrectional Institute, Texarkana, Texas, on November 28, 1950, and that his plans were to return to Los Angeles where he would be employed by Morris A. Halprin, President of the Pacific Coast Textile Company, 439 East 3rd Street, Los Angeles, as Assistant Buyer at the salary of \$100 per week. On November 29, 1950, the Los Angeles office advised that Biberman had arrived on that date in Los Angeles.

On December 7, 1950, Los Angeles informent advised that a reception was scheduled to be held for Biberman on December 9, 1950, at the home of Mr. and Mrs. Ben Clark, 1557 Orio Lane in Hollywood and that invitations to this reception had been sent to approximately eighty handpacked individuals of the so-called cultural or intellectual type.

Edward Dmytryk

During the first week of September, Associated Press News Dispatches revealed that Bartley Crum had issued a news release in behalf of Dmytryk in which Pmytryk stated that he was not then a member of the Communist Party and had not been a member at the time of the HCUA hearings in October 1947. Los Angeles informant Padvised that the ASP felt that some statement from them should be forthcoming regarding Dmytryk's press release, and on September 11, 1950, issued a press release stating that Dmytryk's statement had in no way changed the situation concerning the "Hollywood ten," and stating that the central issue in the case was unaltered. should be noted that Los Angeles informant prior to Daytryk's statement had indicated that Daytryk together with Scott had never been considered "red hot" Party members. The informant advised that Dmytryk had attended very few Party meetings and was of the opinion that Daytryk had joined the Party somewhat reluctantly in the first place.

The State Department furnished a communication dated Movember 24, 1950, from London, which reflected that the publication Today's Cinema of Movember 10, 1950, had reflected that a new film production company had registered as "Edward Daytrye, British Productions, Ltd. with a capital of 100 pounds. The article stated that M. A. Bronsten of Independent Sovereign Films had severed all connections with Daytryk and be sed on his political learnings desired that Daytryk not be permitted to return to England. (State Department #711.001/11-2450)

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The December 6, 1950, edition of the Daily Worker reported that Daytryk together with Biberman had served five months of his sentence and had been paroled.

Samuel Ornitz

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Under date of November 25, 1950, the Kansas City office advised that Ornitz was confined in the Medical Center for Federal Prisoners of Springfield, Missouri, under number 7666H, and that he would be elicible for conditional release on April 30, 1951. Arrangements were made by the Kansas City office to he advised ten days prior to his release.

Adrian Scott

On August 4, 1950, Los Angeles informant reported that he felt in all probability that Scott had been caught by the Communist Party and pointed out from his own experience in the movement, it is not too easy to break away. He also advised that Scott was never considered a red hot Party member.

Proposed New Hearings by House Committee on Un-American Activities

The June 25, 1950, edition of the Washington Star reported that Representative Velde had called for a reopening of the investigation of Communism in Hollywood by the HCUA declaring that the committee had "photostatic evidence" of the Communist Farty effiliation of 23 movie figures.

The Chicago Daily Tribune of December 29, 1950, reported that the House Committee on Un-American Activities in 1951 contemplated an exhaustive investigation into Communism in the entertainment field including motion picture, radio and the theatre. It was indicated that Representative Walter would move for the new proposal as a result of the committee's recent questioning of Edward G. Robinson.

Miscellaneous

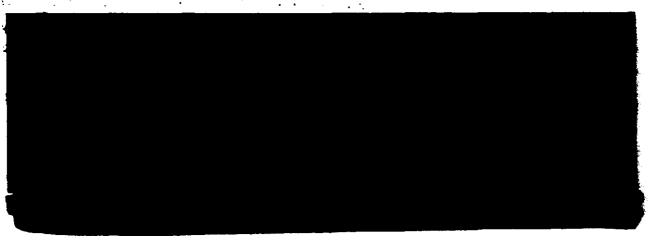
The Hovember 24, 1950, issue of Variety reported that on the previous Wednesday, the U.S. Circuit Court of Appeals had reversed the decision of Federal Judge Leon Yankwich which awarded Lester Cole 775,000 damages as a result of his suspension by M-G-M subsequent to his appearance before the HCUA in October 1947. The court stated that Judge Yankwich should have instructed the jury to determine whether Cole's refusal to disclose to the committee whether or not he was a Communist tended to "shock, insult or offend the community." The court also ruled that Yankwich had "admitted conflicting testimony."

VI - INVESTIGATION OF CONGULIST ACTIVITIES IN THE NOTION PICTURE INDUSTRY BY THE COMMITTEE ON UN-AMERICAN ACTIVITIES OF THE HOUSE OF RESPRESSIVATIVES.

Activities in Connection With The "Hollywood 10"

On February 5, 1951, the inseparated that a meeting had recently been held by the inseparatent Motion Figure Producers Association attended by Idward Duytryk, I. E. Chedwick, Ronald Reagan and others at which Duytryk, admitted that he had been a member of the Communist Political Association. In line with this admission Chedwick and Reagan advised Duytryk that in order to clarify his position he should contact the FBI and explain his position fully.

Los Angeles Informant and advised that the above meeting had actually taken place on recruary 2, 1951, that Daytryk was then attempting to obtain employment in the motion pieture industry but that no company was willing to hire him because of his Communist estivities and that Daytryk had sought advice of this group as a means whereby he could exonerate himself with the film industry. Daytryk admitted to this group that he had signed a petition requesting the release of the eight remaining members of the "Hollywood 10" in the hope he could aid his friend Adrian Scott. He also indicated if subposped at this time before the HCUA he would testify.



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The Washington Sous of February 21, 1951, reported that

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The Washington News of February 21, 1951, reported that the Federal Parole Board had demied perole for seven of the remaining members of the "Hollywood 10" still in prison. At that time no decision had been made on the request for parole of Adrian Scott who was scheduled to complete his term on July 28, 1951.

The Daily Worker of February 22, 1951, in reporting on the action of the Parole Board accused the U.S. Board of Parole of discrimination against the eight members of the "Bollywood 10."

It should be noted that Daytryk and Biberum received sentences of only six months and had thursfore been released prior to this time.

The March 6, 1951 edition of the Daily Worker publicized the activity of the Committee to Free the Hollywood Ten, indicating that the committee had urged letters to the U.S. Board of Parole urging parola for those members of the "Hollywood 10" still in prison.

On April 30, 1951, Los Angeles Informant advised that he had heard rumors of a non-specific nature indicating that Gordon Kahn was setting up a "haven" at Lake Chapella in Mexico for the eight members of the "Hollywood 10," recently released from prison. The informant expressed the opinion that there is a possibility that if the group does go to Mexico to do writing that their work may be released under the name of, or in some manner by, John Collier, a film writer in Hollywood who has been connected in the past with one or more Communist-dominated organizations.

reported 2 2an Francisco Informents that Gale Sondergaard, Herbert Bloomen, and Lovert De Silve contemplated forming an independent maties playure company and had obtained the rights to Scottsbore Boy and Howard Fast's "Freedom Road" and plans had been temporarily made to star Paul Robeson in one of the pictures. It is indicated that the Wational Council of the Arts, Sciences, and Professions would assist the new organisation financially.

that five of the original Bellywood 10 had filed suit against their former employers for more than \$500,000 back pay. The individuals and the amounts of the suits involved therein are as follows: Lester Cole \$150,000 against MCM, Dal ton Trumbo \$150,000 against Loom's Inc., Adrian Scott \$150,000 against RKO, Ring Lardner, Jr., \$35,000 against 20th Century Fox and Edward Dmytryl: an undisclosed amount in excess of \$15,000 against RKO.

Activities In Connection With 1951 Motion Picture Hearings By House Committee On Un-American Activities

The Rebruary 27, 1951 edition of the Los Angeles Times reported that Chairman John S. Wood of the House Committee on Un-American Activities (HCUA) had stated that the Committee would begin hearings the following week on Communist attempts to infiltrate defense plants and the movie industry, but that it had not been decided which phase of the investigation would be considered first.

The March 7, 1951 edition of "Variety" announced that the purpose of the HCUA hearings would be primarily to determine what portion of the Party financing comes from the film colony.

Los Angeles Informant reported that on March 9, 1951, the Hollywood Council of the Arts, Sciences and Pro-feesions (ASP) had sent a letter to its members and supporters calling attention to the new HCUA probe of Communism in Hollywood, referring to the inquiry as an "inquisition."

This letter stated the Committee's objectives were to inflame the American people with hysterical charges of a film workers' "conspiracy;" to demand a complete screening of; all workers in all communication industries as a step

toward screening of the total industrial life of the nation. The letter then urged the reader to immediately write to Representative Donald Jackson, of member of the femilities and to the Notion Picture Association of America Immediately them to denounce the EUA investigation.

ASP sponsored a rally in Los Angeles on March 16, 1951, at which Gale Sondergaard and Howard Da Silva were two of the principal speakers. Both these individuals denounced the HCUA investigation. Another speaker at this meeting was Membert Biberman one of the Hollywood 10. Other individuals who spoke at this meeting were William S. Lawrence, Rev. Frederick Mitchell, John Wilson, and Jerry Epstein.

The ASP held a membership meeting on April 12, 1951, in Los Angeles and information concerning this meeting was furnished by Ruth Drader. She advised that the speakers included Rev. Stephen Fritchman, Howard Da Silva, Sarajo Lord, Gregory Ain, and Herbert Biberman. This meeting was devoted generally to a criticism of the HCUA and its Hollywood herrings.

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A further meeting of the ASP was held on May 15, 1951, at the First Unitarian Church in Los Angeles which was addressed by Dr. P. Price Cobbs, Martin Hall, and Waldo Salt. The general theme of this meeting was also a criticism of the HCUA hearings.

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FREEDOM OF INFORMATION AND PRIVACY ACTS

SUBJECT: <u>COMMUNIST INFILTRATION-MOTION</u>
<u>PICTURE INDUSTRY(COMPIC) (EXCERPTS)</u>

FILE NUMBER: 100-138754

SERIAL:<u>1103(part 2)</u>

PART: 11 OF 15



FEDERAL BUREAU OF INVESTIGATION

1951 Hearings By House Committee on Un-American Activities Commercing Communism in the Motion Picture Industries.

Between March 8, 1951, and June 5, 1951, the House Committee on Un-American Activities held hearings concerning Communism in the motion picture industry at which hearings numerous witnesses testified. A resume of the testimony of each of the witnesses who appeared is set forth hereafter in chronological order.

March 8, 1951.

VICTOR JEREMY JEROME

Jerome accompanied by his counsel, Ralph Powe, appeared at a public session and after furnishing a brief personal history, refused to answer questions of the Committee concerning his Communist Party activities and affiliations on the grounds that his answers might tend to incriminate him.

On the same day Jerome appeared at an Executive session of the HCUA and refused to answer any Committee questions concerning the Party membership of numerous individuals, and refused to answer questions concerning his knowledge of contributions to the Communist Party by numerous individuals.

March 20, 1951.

ABRAM S. BURROWS

Burrows appeared before an Executive session of the HCUA accompanied by his attorney Martin Gang of Roblywood. He furnished background information concerning his birth, education, employment, dtc., then admitted that he had been a member of the American League for Peace and Democracy in 1936 or 1937, but knew of no Communists associated with him in that organization. He also admitted that he had been a teacher at the People's Educational Center in Los Angeles in 1944 and 1945, and had been associated with the Hollywood Writers Mobilization in 1943 in order to assist in the war effort.

In ensuer to a specific question he stated he had never been asked to join the Communist Party in Galifornia. He did admit that in 1943 in New York City, he had not Samuel Sillen and Joseph North of "New Masses."

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Burrows admitted that while he was in Kellywood he was acquainted with John Howard Lewson whom he met through the Hollywood Vriters Mobilisation, the Hollywood Independent Citizens Committee of the Arts, Science and Professions, and the Writers Congress as well as various social parties. He also admitted that he had met Lester Cole, Dalton Trumbo, Ring Lardner, Jr., Alvah Bessie, Edward Dmytryk, Herbert Biberman, John Wexley, Gale and Hester Sondergaard, Edward G. Robinson, Mickey Uris, Gordon Kahn, Albert Maltz and Adriba Scott. He denied acquaintenceship with V. J. Jerome, Alexander Trachtenberg and Jack Statchel.

Burrows also advised that he was acquainted with Carl Winter and Homey Sparks, Los Angeles County Communist Party functionaries having met these two individuals when he went to Winter's home to assist him in preparing to deliver radio talks on behalf of the Communist Party. He went to Winter's home in response to a telephone call and claimed he had not been previously acquainted with either Winter or Sparks.

Burrows to stifled that he was not sympathetic to Communism oncept to the extent to which Communism was in complete unity with the war effort. He admitted he had attended public lectures on history by Bruce Minton concerning a Marxista interpretation of history, which lectures he attended after meeting with Dorothy Healey who had sent him to the lectures. (Healey is a prominent functionary of the Los Angeles Communist Party.)

When Burrows was specifically question regarding his Communist Party membership, he stated that he had been trying to tell the Committee of all his past connections with "so-called" progressives, but he did not answer the Committee's question with a yes or no. He testified that "Branch D of the Northwest Section of the Los Angeles Communist Party" meant nothing to him, and when asked whether he had attended meetings of that branch, stated that he did not know, but that he had attended meetings, cultural discussions and legislative meetings. (He did not indicate whether those meetings he had attended were sponsored by the Communist Party.) When asked if he had attended Communist Party meetings in Los Angeles, Burrows stated he did not know if he had attended official Communist Party meetings, but that he had attended cultural discussions which concerned Marxist literature.

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Burrows testified that he had been invited to attend these various meetings by a girl with whom he was acquainted who was a friend of Dorothy Healey, and that this girl would advise him of the date and places of the meetings. He admitted that at these meetings discussions were held concerning fund raising for the "People's World" and literature was sold. He denied subscribing to the "Daily Worker," and didn't recall whether he had subscribed to the "People's World," but did admit he read that paper. When asked if he had been a member of the Communist Political Association, Burrows stated that he thought, "no," and testified that he had never signed a written application for Communist Party membership; had mover possessed a membership card, and never saw such a card; that he had never been told there were such a card; had never paid Communist Party dues and had never run for office on or voted for the Communist Party ticket.

He admitted that in connection with the meetings which he had attended, he had a feeling that those in attendance with him were Communists. He then denied numerous statements in the past and the reports of the California Committee on Un-American Activities concerning his association with the Progressive Citizens of America, the Actors Laboratory and the Cormittee for the First Amendment.

March 21, 1951.

HOWARD DESILVA, aka, HOWARD SILVERBLATT.

Dasilva appeared at a public session of the Committee with his attorneys Robert W. Kenny and Ben Margolis. At the outset he presented a prepared statement he desired to read which was denied by the Chalrman, and he then objected to being questioned by the Committee basing his objections on the First and Fifth Amendments. After furnishing brief lographical background, Dasilva then refused to answer questions of the Committee concerning his affiliations with the Communist Party and Communist Party front groups on the grounds that his answere might tend to incriminate him.

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GALE SOMDERGAARD, aka MRS. HERBERT DIBERMAN

Sondergaard appeared at a public hossion of the Committee accompanied by her attorneys Robert W. Kenny and Ben Margolis. After furnishing a brief personal history, she refused to answer questions of the Committee regarding her membership in the Communist Party and Communist front groups on the grounds that her answers might tend to incriminate her.

LAWR-NCE PARES, aka Larky Pares, sam klusman

Parks appeared at a public session of the Committee accompanied by his counsel Louis Mandel of New York City. He admitted that he had been a member of Actors Laboratory sometime prior to 1950; had been a member of the Hollywood Independent Citizens Committee of the Arts, Sciences and Professions and had joined the Communist Party in 1961, feeling it was "for the underdog." He stated that he left the Communist Party in 1964 or 1965, and during his membership attended 10, 2003 15 meetings. He was recruited by a man by the name of Davidson although he did not know his first name.

Parks tesified that he had no knowledge concerning the officers of the branch to which he belonged, nor the name of that branch, and was extremely reluctant to disclose the names of other individuals known to him to be Communists. With regard to the Actors Laboratory, he defended the organization stating that he did not believe that it was a Communist influenced organization, although there were Communists in it.

On the afternoon of March 21, Parks appeared before an Executive session of the Committee at which he reluctantly furnished information concerning numerous individuals. In answer to specific questions, he said he had no knowledge concerning the Communist Party membership of Hugo Butler and Frank Tuttle. He then identified the following individuals known to him to be Communist Party members between 1941 and 1945: Karen Morley, Lloyd Gough, Victor Killian, Sr., Boris Carnovsky, Joe Bromberg, Sam Rossen, Ann Revere, Lee Cobb, Gale Sondergaard, Dorothy Tree, Roman Bohman and Marc Laurence.

Parks was then specifically questioned by the Committee concerning his knowledge of the Party membership of 27 individuals and in each instance stated that he had no knowledge of such Party membership on the part of those individuals.

April 10, 1951.

STERLING HAYDEN, alea. JOHN HAMILTON

Haydena appeared before a public session of the Committee, then, after furnishing brief background information, furnished the following information testifying concurring his affiliations with the Communist Party.

He advised that he had been acquainted with Warwick Tompkins, known to him to be a Communist, and that Tompkins had talked to him concerning Communism without much result. During the war Hayden was with the Office of Strategic Services working with the Yugoslav underground; that he admired the underground very much and corresponded with Tompkins expressing such admiration. Tompkins corresponded with Hayden and gradually indoctrinated him with Communist theory for a period of several years.

During the time he was serving with OSS, Hayden was a member of the Marine Corps. In March, 1946, following his discharge from the Marine Corps and his return to Hollywood, he joined the Communist Party and believed that the date of his joining was in June of 1946. He was recruited by Bea Winter an' assigned to a "back lot" group composed of studio workers. He testified that the members of this group were generally known to him only by first name and he did not know their true names.

Hayden then identified as Communist Party members Abe Polonsky, hobert Lees and Karen Morley.

Hayden stated that he withdrew from the Communistarty in December, 1946.

April 11, 1951.

BORERY LEER

Lees appeared at: a public session of the Committee accompanied by his attorneys Bobert W. Lenny and Ben Hurtolis. After furnishing background information concerning himself he refused to answer the Committee's questions concerning his associates and his Communist Party affiliations on the lasis that his answers might tend to incriminate him.

VILL CLER

Geer appeared at a public session of the Committee represented by his attorneys Robert W. Kenny and Ecn Harro is. He furnished brief background history and then refused to enswer Committee questions concerning his Communist activities and affiliations on the basis that his answers wight tend to incriminate him.

Also on this date, Martin Popper, appeared as Attorney for J. Edward Fromberg, who was under subrogue to appear at this time, and presented evidence that Fromberg was suffering from a heart allmint and therefore, unable to appear. The Committee continued Bromberg's subposes for 30 days in order to citch into his physical condition.

April 17, 1911.

EICHARD J. COLLINS

collins appeared at a public session of the Committee and ofter furnishing background information testified concerning his Communist Earty activities. He stated that in 1935 he had attended a school of the New Theater League which he described as "Left-wing Theater Group," and through the associations in that school, had attended one meeting of the Young Communist League. Le returned to the West Coast in the summer of 1930, and met budd Schullerg who introduced him to a class in Marxism.

(Ollins testified concerning the reconstitution of the Screen Vriters Guild under Communist leadership, principally that of V. J. Jerome and John Howard Lawson. He stated the Communist influence in the Guild continued until 1987.

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Sometime in approximately 1938, Collins joined the Communist Party through solicitation of either Schulters of Ring Lardner, Jr., both of whom were members of the Communist Party. Schulberg weederding to Colling, left the Party after the publication of his look, "What Makes Sammy Run," which book was severely criticized by the Party. Collins advised that Lardner continued as a Communist Party member until "1946 or so," after which date (olling has no information regarding Lardner's Party membership. Collins stated that he dropped out of the Communist Party at the end of 1947 by refusing to pay further Party dues. Collins expressed the opinion that the aims of the Communist Party in connection with the motion picture industry were to influence film content, both to present the Communist Party viewpoint and to abate anti-Communist films and also to utilize Hollywood as a source of funds. He expressed the opinion that Communists do not try to get Communist propaganda into films knowing it would be unsuitable because a script must have the approval of too many individuals. With reference to the Hollywood Writers Hotilization he stated that practically every writer in Hollywood was a member of the organization inasmuch as its aim was to help win the war. The Mobilization was an amalgamation of the Screen Writers Guild, the Radio Writers Guild and other guilds, and turned-out naterial for the USO, Red Cross and armed services, etc.

Colline identified the following individuals as members of the Communist Party to his knowledges. Faul Jarrico, Madelane huthven, Robert Rossen, Pauline Lauber Finn, Martin Berkeley, Sam Ornitz, Herbert Bluche, Nora hallgren, Muldo Salt, Ambur Salt, Abe Polonsky, John Bright, Gorden Mahn, Leonardo Dercovici, Elizabeth Leech Glenn, Charles Glenn, and Frank Tuttle.

Collins stated that early in April 1951, after receiving all subposes to appear before the hear, but Jarrico called on him in an effort to obtain his assure to that collins would not name names during his testimony before the committee. Collins stated that he caked Jarrico to give (collins) assurance that in the event of a war with the Boviet Union, Jarrico would support the United States. Upon Jarrico's refusal to do so, Collins refused to give Jarrico any assurance concerning his testimony.

April 13, 1951

FRED GRAFF

Graff appeared before a public session of the Committee accompanied by his attornoys Robert W. Kenny and Ben Margolis. He furnished brist background information and them refused to answer Committee questions concerning his Communist Party membership on the basis that his answers might tend to incriminate him.

VICTOR KILLIAN

Killian appeared before a public hearing by the Committee accompanied by his attorneys Robert W. Kenny and Ben Margolis. He furnished biographical data concerning himself and then refused to answer Committee questions concerning Communist Farty membership on the basis that such answers might tend to incriminate him.

META REIS ROSEMBLIG

Mrs. Rosenborg appeared before a public session of the Committee and after furnishing brief biographical data, furnished the following information concerning her Communist Party affiliations.

She advised that although shehad bot been a member of the Joint Anti-Fascist Refugee Committee and the Hollywood Anti-Hazi League, she had attended meetings of both of those organizations. She testified that in 1935, she had been recruited into the Communist Party by Madelene Ruthven and the first meeting she had attended was in charge of John Howard Lawson whom she understood was in charge of the Hollywood group of the Communist Party. She became inactive in the Party in July of 1938, upon her marriage to Irving Reis although she did not change her views toward the Party. In 1940, she rejoined the Party attending meetings occasionally and during 1941, she was active in the Hellywood Writers Mobilization in which individuals known to her as Communists were active.

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In 1944 or 1945, as a result of the Duclos letter, she realized that in the Communist Party it was not possible for her to think for herself and therefore, in 1945, left the Communist Party. In commenting on the aims of the Communist Earty in Hollywood, Hrs. Rosenberg stated that by getting important writers, actors, producers, etc., who were well known, the Party would thereby gain prestige. In addition, the Party could use Hollywood as a source of funds.

Mrs. Rosenberg identified the following individuals as members of her Communist Party group in 1938: Frank Tuttle, Tania Tuttle, Valdo Salt, Paul Jarrico, Sam Ornitz, herbert Biberman, Dorothy Tree, Michael Uris, Francis Faragob, and Madelene Ruthven.

She also identified the following incividuals as individuals known to her to be Communists who were active in the Hollywood Writers Hobilization: Robert Rossen, Ate Polonsky, Albert Haltz, Lester Cole, Richard Collins, Carleton Moss, Gordon Kahn, Edward Biberman, and George Willner.

FAUL JAMERO

Jerrico appeared at a public learing of the Committee accommanied by his attorneys Robert W. kenny and ben Mariolis. After furnishing tackground information he then refused to answer questions concerning his Communist Farty membership and affiliations on the basis that his enswers might tend to incriminate him.

WALLO SALT

Dalt appeared at a public session of the (committee accompanied by his attorneys Rotert W. Renny and len Response. He furnished brief background biographical information then refused to answer questions concerning his (communist Perty affiliations and his acquaintance with numerous individuals on the ground that his answers might tend to incriming to him.

April 17, 1951.

William A. Whoeler, an investigator for the HULA, testified that service of subpoenes on the following individuals red been unsuccessful up to that time: Michael Uris, Georgia Eackus Alexander, Fred Rinaldo, Hugo Eutler, Laren Horley, Jack Berry, Lew Golomon, Leonardo Ber<u>covici, and Edward</u> Huelsch.

AFER REVERE

Revere appeared at a public session of the Committee accompanied by her attorney R. Lawrence Siegel. She furnished brief background history concerning herself and then refused to answer Committee questions concerning her Commist Party smillsties and Communist Party front affiliations on the ground: that her answers might tend to incriminate her.

HAROLS RUCEMAN

Buchman appeared at a public session of the Committee accompanied by his counsel R. Lawrence Siegel. He furnished brief information concerning his education, employment, etc., then refused to answer pertinent questions of the Committee concerning his Communist Party sympathies and affiliations on the basis that his answers might tend to incriminate him.

SAM HOORE

Hoore appeared at a public session of the Committee accompanied by his attorney Martin Popper. He answered Committee questions concerning his background and then refused to answer questions concerning his Communist Party membership and front group affiliations on the basis that his answers might tend to incriminate him.

April 23, 1951.

JOHN JULES GARPIELD

Garfield appeared before a public session of the Committee accompanied by his attorneys Louis Miser and Sidney Davis. He furnished background information connerning himself, then stated his hatred of Communism and denied that he had ever been a member of the Communist Farty. He was questioned by Committee representatives connerning an article appearing in the December 10, 1936, issue of the "Daily Worker" which indicated that Jules Garfield of the Group Theater had aided a program of the Young Communist League. Garfield denied knowledge of lending his name in connection with this article and stated that he had not been affiliated with the Young Communist League.

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He denied being familiar with certain individuals specifically named who have been active in the Communist Party in Hollywood, "although he did admit knowing "casually" Hertert Biberman and being associated in a business way with Hugo Butler. He specifically denied taking part in any benefit for, or contributing to the "People's World" and the "Daily Worker." He admitted he was acquainted with Hanns hisler, Saul Kaplan, Lester Cole and George Willner, but had no information that any of them were Communists. He also denied acquaintance with V. J. Jerome and Alexander Trachtenberg.

Garfield denied any recollection of sponsoring a Joint Anti-Fascist Refugee Committee dinner at the Ambassador Hotel in Los Angeles on February 4, 1945, or of being interviewed by John Verber, relative to sponsoring a dinner in 1944, in New York City, by the same organization, and also denied recollection of sponsoring a dinner by that organization on July 20, 1942, at the Esverly Hills Hotel in beverly Hills, California. He denied having any recollection of membership in the motion picture committee of the National Council of American-Soviet Friendship in 1943, and emphatically denied any connection with the Congress on (ivil Rights and the Council on Affairs.

he also specifically denied membership in the National Council of American-Soviet Friendship and stated he had no knowledge of any permission he had given to the use of his name by the Veterans of the Abraham Lincoln Brigade, and stated that he had not been a member of the American League for league and Lemocracy. He did, however, admit that he had ade contributions to the American Committee for Yugoslav Relief.

Communists and had never been approached to join the Communist Party.

Subsequent to Garfield's testimony, the MUA referredhis testimony to the Department of Justice for investigation as to possible perjury. This matter has been referred by the Department to the Bureau and a perjury investigation is now being embucted.

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April 2. 195

MORRIS CARROVSEY

Carnovsky appeared at a public session of the Committee accompanied by his attorney Martin Popper. He testified concerning his background and them refused to answer questions concerning his membership in the Communist Party and in front groups on the ground: that his answers might tend to incriminate him.

GEORGE WILLEER

Willner appeared before a public session of the Committee accompanied by his counsel Martin Popper. He testified briefly concerning his background and then refused to answer questions concerning his Communist Party affiliations and his affiliations with Communist dominated organizations on the ground that his answers might tend to incriminate him.

MARC LAWRENCE

Lawrence appeared before a public session of the Committee accompanied by his attorney Murdough S. Madden of Washington, D. C. He furnished brief background information and then testified concerning his Communist Party affiliations.

He stated that in 1936, through Lionel Stander, he attended approximately 12 lectures which he did not understand and then signed a Communist Party card with a fletitious name which he could not recall. He attended approximately 12 more meetings, could not understand what the speakers were talking about and in 1939, left the Communist Party.

In 19th, he went on a tour for Actors Laboratory and believes he may have again joined the Communist Party at that time and attended approximately 12 meetings of a Party cell in the Laboratory.

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Lawrence testified that the following individuals were members of his Communist Party cell design 1938 and 1939. Lester Cole, Lionel Stander, Richard Collins, Gordon Kabus, and J. Edward Bromberg. During his membership in 1944, his was acquainted with Bromberg as a Party member and also Morris Carnovsky and Karen Morley.

He also testified that during his 19th Party activities, he attended "closed" call meetings of the Communist Party at the home of Morley which were attended by Sterling Hayden, Larry Parks, Anne Revere, Howard DaSilva, Lloyd Gough, and Jeff Corey.

April 25, 1951.

ABRAHAM LINCOLN POLONSKY

Polonsky appeared at a public session of the Committee accompanied by his attorney Martin Popper. He furnished brief biographical data, then refused to answer questions regarding his affiliations with the Communist Party and Communist Party fronts and refused to admit his acquaintance with individuals identified with the Communist Party movement on the basis that his answers might tend to incriminate him.

EDWARD DWYTRYK

Dmytryk appeared at a public session of the Committee and after furnishing background information testified concerning his Communist Party activities. (Dmytryk was one of the "Hollywood Ten" who refused to answer questions of the HCUA during its 1947 hearings concerning Communism in the Hotion Picture Industry.)

Dmytryk testified that he was a member of the Communist Party from the spring or summer of 19th until the fr of 19th. He explained his change in attitude regarding to before the HCUA on the basis that there had been a change in the Communist Party and the fact that he became sware of what was going on communing the Party. The war in Korea and "spy" trials also maded to his determination to cooperate with the

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Imptryk stated that in his opinion the aims of the Communist Party in connection with Hollywood and threefold.

(1) To obtain money, (7) To obtain prestige, and (3) Through infiltration take over the Hollywood Guilds and Unions and to thus control the content of sictures.

Imptry: identified the following six individuals as Communist members of the Screen Directors Guild: Frank Tuttle, Herbert Biberman, Jack Herry, Fernard Vorhaus, Jules Dassin, and Michael Gordon. He also identified John Howard Lawson and Lester Cole as Communists within the Screen Writers Guild. He also identified as Communists, Adrian Scott, Albert Maltz, Arnold Manoff, Hickey Uris, Leonardo Fercovici, Francis Faragoh, Elizabeth Faragoh, and George Corey.

Imptryk also identified the following individuals as having attended "spec al" meetings of the Communist Party: Faul Trivers, Fen Margolis, Henry Blankfort, George Pepper, Sam Moore, and Heurice Clark.

Dmytryk testified briefly concerning the activities of the "Hollywood Ten" prior to and during the 1947 had hearings, identifying the attorneys connected with the defense and outlining the plans adopted by the group concerning their refusal to ensure the Committee questions. He indicated that hee Pression and harry fridges had both encouraged the "Hollywood Ten" in their stand before the Committee. He also testified that members of that group had been led to believe that the motion picture industry was sponsoring them in their stand in defying the Committee, but that the industry had later let them down.

Hay 10, 1961

LIONAM O PUNCOTICE

Ecrovici appeared before a public session of the Committee represented by his attorney Eugene Presiman. For furnished brief background information and then when he was asked if he was a member of the Communist Party, stated that he was not a member of the Communist Earty or in sympathy with the beliefs of the Party, and in the event of an ettack on the United States by any country he would defend the United States.

He did, however, refuse to insver questions concerning past membership in the Communist Party and questions concerning his acquaintance with certain individually including Richard Collins and Edward Daytryk on the basis that his answers might tend to incriminate him.

ALVIN HAMNER, BAR-- IRVING LRATLER

Committee accompanied by his attorney Martin Popper. He furnished brief background data and then declined to asser questions of the Committee concerning his Communist Farty membership and affiliations and his acquaintance with certain named individuals on the basis that his answers might tend to incriminate him.

BEA WINTERS, aka BERRALETTE WINTERS

Vinters appeared before a public sosion of the Committee represented by her counsel Abraham Corenfeld of Los Angeles. The furnished background information concerning herself and then refused to ensuer Committee questions concerning her Communist Party membership on the basis that her answers might tend to incriminate her.

May 17, 1951

LLOYI COUCH

Cough appeared before a public session of the Committee accommanied by his attorney Martin Popper. He furnished brief biographical information and then refused to ensure questions concerning his affiliations with the Communist Party and Communist Party fronts on the basis that his answers might tend to incriminate him.

ROY M. BREWER

Erever appeared before a public session of the Committee and identified himself as an international representative of the International Alliance of Theatrical Stare Employees.

brever discussed the labor situation in Hollywood stating that the Communists had had a definite power in the Hollywood Unions until 1947, when the HCUA hearings had exposed the Communist menace and broke the back of the Communists in Nollywood. He expressed the opinion that the principal sim of the Party in Hollywood was to use individuals for propaganda purposes with the goal of controlling the content of pictures. Hollywood also provides a lucrative source of funds for the Communist Party. Brewer stated that the Communist plan for the domination of Hollywood had been carefully laid and originated in the Soviet Union. He testified that Michael Aisenstein, Commissar for Heavy Industry in the USSR had participated in meetings in 1934 and 1935 on the Pacific Coast with reference to the hollywood situation. Another individual whom he alleged ! ad attended these mestings was Soviet Consul Calbovich. Prever a tated that there two individuals had associated with allert Phys Villiams and Ella Winter, as well as Jeff Libre. The bulk of Irewer's testimony was concerning Communist influence in the confines of Studio Unions and Communist infiltration of the LaTEE. Brewer did not develop any information not previously known concerning the Communist influence in the labor situation in Hollywo d.

May 18, 1951.

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Erever continued his testimony on May 18, 1951, in the same vein as he had testified on May 17, 1951.

May 27, 1951.

JOL VINCELTE FERRER

Ferrer appeared at a public session of the Committee accompanied by his attorneys are Fortas and Edwin Reiskind of

New Y rk City. Ferrer, after furnishing background information stated that after receiving his subposes to appear before the Committee, had written the Committee stating in part, "I attest and will so swear under oath that I am not, have never been, could not be, a member of the Communist Farty, nor, specifically, am I a sympothizer with any Communist aims, a fellow traveler or in any way in encourager of any Communist Farty corcept or objective." He then denied any past or present Communist Farty membership or sympathics.

A Committee representative questioned him concerning a pamphlet of the Artists Front to Win the War, dated October 16, 1942, showing Ferrer as a sponsor of the Theater Section of this organization. Ferrer stated that he had probably authorized the use of his name by this group.

He was asked concerning the sponsorship of a dinner of the American Committee for Protection of Foreign Born held in New York City on April 17, 1943. He testified that the did not attend the dinner but thought he remembered sponsoring it.

Lith repard to the Joint Anti-Fascist Refugee Committee, (JAFEC), he was questioned concerning an article in the Locember 21, 1943, issue of "New Passes" reporting that Ferror would be an ent-rtainer at a show under the suspices of the JaFAC on January 2t, 19th. Ferror testified that he did not appear at this show but did admit that he had been active in connection with this organization "from time to time." He admitted he had been the guest of honor at a JaFAC meeting in San Francisco on March 10, 1945; that he had spowen on lehalf of the Openish Refugee Appeal of the JaFAC at the University of Wisconsin on May 5, 1945, and that he had acted as Master of Ceremonies at a Spanish Refugee Appeal a ponsored meeting at Madison Equare 6 Garden on Eeptember 24, 1945.

Ferrer testified that he did not recall being sponsor in 1945 and 1946 for the American Committee for Spanish Freedom; that he did not recall being guest speaker at a rally on June 26, 1944, sponsored by the Negro Labor Victory Committee and that he did not recall sponsoring the election of Lenjamin Lavis in 1945.

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He also stated that he did not recall sponsoring the 19h6 May Day parade although it is possible What he did so since he found out only "a couple of months age" that May Day is the annual celebration by the Communist Party. Farrer did not recall how he became associated ith the American Relief for Greek Democracy, nor of being a sponsorer of speaking on behalf of Veterans Against Discrimination of the Civil Rights Congress.

May 23, 1951.

BUDD SCHULBERG

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Schulber: appeared before a public session of the Committee and admitted that he had been a member of the Communist Party in Hollywood from 1937 to 1939, at which time he broke with the Communist Party following its criticism of his book, "What Makes Sammy Rum." He testified that even after leaving the Communist Party he had been pursued by Communist leaders to correct hise-rrors and rejoin the Party. He testified that he had been drafted into a Marxist Study Group in 1937 following his graduation from college, and that this group had merged into a Young Communist League unit and later into the Party itself. Among the individuals identified by Schulberg as members of the Communist Party were Stanley Lawrence, Robert Tasker, Harry Carlisle, and Tille Lerner.

[Washington Post. 5-24-51,

May 24, 1951.

FRANK WRIGHT TUTTLE

Tuttle appeared at a public session of the Committee and furnished background information concerning his Communist Farty affiliations. He indicated that subsequent to the testimony of Richard Collins in which Tuttle was identified as a Communist, he had cabled the HCUA from Vienna, Austria, requesting an opportunity to appear and testify.

Tuttle stated that in the middle 1930's, he joined the Anti-Nazi League and the Motion Picture Artists Committee, and through these two organizations set Stanley Levrence, a Communist Party member who introduced him to Marxism. He was recruited into the Communist Party in approximately 1937, by Herbert Biberman and remained a Party member until 1947.

Tuttle stated that he was a member of a Communist Party cell to which all motion picture directors were assigned and identified the following as members of this group: Herbert Biberman, Edward Dmytryk, Michael Gordon, Jules Dassin, Bernard Vorhaus and John Berry. He expressed the opinion that he felt that John Howard Lawson, Elizabeth Leuch Glenn, and Madelene Ruthven were Communist Party functionaries in Hollywood.

Tuttle identified the following individuals as members of the Communist Party during the time that he was a member: Alvah Bessie, Meta Reis, Richard Collins, Robert Lees, Fred Rinaldo, Ring Lardner, Jr., John Bright, Robert Tasker, Edward Biberman, Sonia Dahl Biberman, J. Edward Bromterg, Goldie Bromberg, Hugo Futler, Lester Cole, Eddie Huebsch, Lorothy Tree Uris, Mickey Uris, Haurice Clark and Paul Trivers.

Tuttle estimated that during his membership in the Communist Party he had paid the Party between nine and ten thousand dollars.

June 5, 1971.

JIAN ! IL!O.

Ars. Dillow sppeared before an executive session of the Committee, furnished brief background information indicating that she had been in show business since childhood and had appeared in approximately 150 motion pictures. Her testimony was concerning John Garfield. She testified she first met Garfield in 1939, curing the making of a pictu.c and had several discussions with him. During these discussions he criticized the United States stating that people should live a simple life like the Russian peasonts and told her, "The way you talk is a lot of (apitalistic rot," and told her that some day the United States would have the right form of government - Communism. The stated that his discussions always involved Russia and Communism and that his only two-topics of conversation were acting and Russia.

She again met Garfield in 1962 in Chicago at a Party at which time he spent the entire evening preising Communism and attempting to furnish her with literature regarding Communism. At this time he told her that he was contributing to the Communist Party by recruiting members.

In addition to the regularly scheduled hearings by the Committee as set forth above, it was ascertained through Los Angeles informant that a Subcommittee of the HCUA held a one-day hearing on may 10, 1951, in Los Angeles before which Subcommittee, appeared Arthur Strawn who did not cooperate, Leo Townsend who furnished information concerning individuals, and Isabel Lennert who was inclined to cooperate but who was not extensively questioned due to her pregnant condition.

This informant reports hat he had learned that the HCUA was considering a two month investigation during the summer in Hollywood followed by additional Subcommittee hearings in Hollywood during the latter summer or fall of 1951, at which time he estimated one hundred witnessess would be called. No additional information concerning this has been received.

REACTION TO 1951 HEARINGS BY HOUSE CONCITTED ON THE AMERICAN ACTIVITIES CONCERNING CONSUMISM IN THE NOTION PLATER INDUSTRY

A. By Communist Press

The 1951 hearings by the HCUA concerning Communism in the motion picture industry were the subject of considerable comment in the Communist press. The March 18, 1951, edition of the "Worker" reported that it was observed that the Committee had two aims; first, to smear the League of American Writers, the Hollywood Anti-Mari League and the Hollywood Writers Mobilisation and accordly, to send V. J. Jeroma to jail on a charge of Contempt of Congress.

The "Deily Worker" of March 21, commented upon the appearance before the Committee of John Garfield and Jose Ferrer. The article was extremely critical of both Garfield and Ferrer castigating them for answering the Committee's inquiries and contrasting their behavior to that of Gale Sondergaard, Howard DeSilva and Waldo Selt who refused to answer the Committee's questions and whose stand was approved by the "Daily Worker."

The March 28, 1951, edition of the "Daily Worker" also referred to the House Committee hearings, particularly to the appearance of Larry Parks, criticising him for his cooperation with the Committee and stating that he had become a common stool pigeon in order to protect his career, his bank account and his comforts. This article refers to Parks as a "turncost" and stated that he is a hero in the eyes of "big capital."

The "Daily Worker" of April 13, 1951, in the column by David Platt contrasted the 1951 hearings before the HCUA with those held in the fall of 1947. The article specifically mentioned individuals who had been active in the Committee for the First Amendment supporting the "Hollywood 10" at which time they had been critical of the HCUA. The article questioned as to why these various individuals had not come to the support of the witnesses defying the Committee during the 1951 hearings.

An article appeared in the May 15, 1951, edition of the "Peoples World" indicating that the HGDA had issued an invitation "for all in Hollywood to hit the trial of stool pigeonary." This article was extremely critical of Edward Daytryk because of his decision to cooperate with the HGDA in contrast to his 1947 defiance of that Committee.

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By Others

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The March 23, 1951, edition of the "Los Angeles Examiner" publicised a meeting by the Motion Picture Alliance for the Preservation of American Ideals (MPA) which demanded that Communists be purged from the motion picture industry. The article quoted John Wayne, President of the MPA, urging that those who appeared before the ECUA should cooperate to the fullest extent.

reported that the Motion Picture Association of America had complimented the HCUA on its activities and its valuable service in "stamping out Communism" and that the Committee had the Association full support in its hearings concerning Communism in Hollwood.

The April 25, 1951, edition of the "Mashington News" contained an article by Frederick Woltman reporting that the Communists were pulling their old tricks of trying to dig up something in the past of various movie stars who refused to support Party criticism of the HCUA in an affort to smear these individuals. The article indicated that this was an attempt on the part of the Communist to ruin the reputation of various individuals who had supported the stand of the "Hollywood 10" during 1947 and who had not supported the activities of the current uncooperative witnesses.

On May 17, 1951,

Advised that he had conversed with Congressman John Wood,
Chairman of the HCUA, on May 10. He advised that Wood was checking to determine the attitude of the motion picture industry
toward the rehiring of those who had cooperated with the HCUA
and Wood expressed the hope that the industry would not take any
reprisal against cooperative witnesses. He indicated that members of the HCUA felt that former Communists who had cooperated
with the Committee should receive special employment consideration from the motion picture industry.

explained that the industry was graterul to those individuals for their cooperation with the HCUA but that he felt that the industry should not surrender completely to the extent of giving preferential trestment to former Communist members who had cooperated with the Committee as against those individuals within the industry who had always been active in the fight against

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Communism.

felt that anti-Communists within the industry who had been discriminated against for employment because of such activity should be given first consideration for employment.

This contact stated that following his conversation with Wood, the latter issued a statement to the press expressing the hope that reprisal would not be taken against cooperative witnesses who were former Party members.

Stated this comment by Wood was not well received by the industry.

During this conference, advised Wood that industry executives desired to cooperate with the HCUA in all respects concerning the present hearings and wished that the inquiries would be thorough enough so that no subsequent hearings would be necessary. Wood advised the contact the Committee at that time was contemplating hearing another ten or twelve witnesses, concluding the inquiry and probably resuming it at a later date. vised Wood that the industry would object to this kind of proceeding inasmuch as the industry feels the question of Communism within the industry has been the subject of numerous inquiries and the industry desires that all necessary inquiries be conducted during this hearing and that when the investigation is complete, the findings be made public and no subsequent hearings held. The contact stated that Wood had been informed that the industry would fight against any subsequent inquiries after the completion of the present investigation. He pointed out to Wood that the industry executives for the most part have been making a sincere effort to remove from studio employment individuals suspected of being disloyal.

The activities of the HCUA were publicised in the May 13, 1951, edition of the "Mashington Evening Star" which reported that the hearings by the HCUA had dealt a serious blow to Communism in Hollywood.

Los Angeles informant in May, 1951, edvised that there was a serious difference of opinion among the members of the Motion Picture Alliance for the Preservation of American Ideals concerning those individuals who have admitted past Communist affiliations before the HCUA. One group feels that the former Communists should be given no assistance in obtaining employment in the industry since they are solely responsible

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for their own actions and the situation in which they find thenselves. The other group feels the cooperative witnesses should
be supported by anti-Communist organisations in an effort to
rebabilitate themselves within the industry. The latter group
feels their viewpoint may induce other individuals with past
Communist affiliations to cooperate with the Committee. The
informant reported that this conflict became very bitter at an
Executive Board meeting of the MPA on May 10, and that Hedda
Hopper and Ward Bond were two of the leaders opposing any assistance to the former Communists.

A Weshington News Service release of May 27, 1951, reported that Charles C. Ralls, Commander of the Veterans of
Poreign Wars, had called for the firing of movie stars and
officials known to have been Communiate and called for a boycott of all of their films.

As a result of the publicity received by the HCUA duringsits hearings, the evidence presented was utilized by James Bassett as the basis for a series of articles concerning Communism in Hollywood which appeared in the "New York Mirror" and was syndicated to various other papers. These articles highlighted and quoted from the testimony of the cooperative witnesses indicating the extent of Communist infiltration of the movie colony.

A Washington News Service release dated June 8, quoted Karl Tunberg, President of the Screen Writers Guild, as stating that Communists within the Guild had been completely purged of their influence. The release quoted Tunberg as stating that there had been a very serious Communist problem within the Guild.

MISCELLANEOUS

The February 6, 1951, edition of the "Daily Yorker" reported that Lester Cole, one of the "Hollywood 10" had requested
the Supreme Court to hear his appeal from a decision in his suit
for \$75,000 back pay against MGM and Loew's, Inc. Cole was
awarded \$75,000 back salary in his suit in United States District
Court but on appeal by the defendants the Court of Appeals reversed the District Court decision.



The May 31, 1951, edition of the "New York Times" reported that Anne Revere had resigned from the Board of Directors of the Screen Actors Guild. He reason was given for her resignation. It should be noted that Revere appeared before the HCUA during its 1951 hearings and was an uncooperative witness.

INVESTIGATION OF CONSTRUIST ACTIVITIES IN THE MOTION PICTURE INDUSTRY BY THE CONMITTER ON UN-ANTRICAN ACTIVITIES OF THE MOUSE OF REPRESENTATIVES (June 15, 1951 to April 15, 1952)

Activities in Connection with the "Hollywood Ten"

The "Daily Norker" of January 10, 1952, contained an article reflecting that four major studies paid a reported £107,500 to "The Hollywood Nine" for having black-listed the artists. According to this article, the payment was in out-of-court settlement of suits brought against the studies by the nine writers and directors with suits against three other studies still pending. This settlement was revealed when Robert W. Kenny, acting as trustee for the black-listed men, appeared before Federal Judge Filliam C. Wathes and asked dismissal of the suits.

Authoritative sources said Netro-Goldwyn-Naver paid \$65,000; Universal pictures, \$13,750; Columbia pictures, \$13,750, and Warner Brothers, \$15,000.

The settlement from HPM was based primarily on dismissal of suits filed against the studio by Lester Cole and Delton Trumbo who had sued for 175,000 and 1250,000 respectively.

("Paily Lorker" 1-10-32

The "mashington Times-Herald" of February 20, 1952, contained an article reflecting that the amount of back salary to be paid discharged film writer Ring Lardner, Jr., and producer Adrian Scott was fixed in Federal court at a total of 10h,300 plus interest as a result of their suit for ray due under their contracts after having been fixed by their studios in 1)h?. According to this article, the court determined that \$20,000 was due Lardner from 20th Century-Fox and \$2h,300 due boott from RIO studios with seven per cent interest to be added.

Checkington Times-herald 2-20-52**

The "Tashington Star" of March 27, 1952, contained an article reflecting that Representative Vail (R. Ill.) asked the House vesterday to investigate the fitness of Judge Leon Iankwich to retain his Federal district judgeship in Los Angeles having his request on the Judge's decision in a damage suit brought by Lester Cole against MGH. According to the article,

Cole was one of the "Hollywood Ten" who had been cited for contempt by the HCUA in 1947, and had then been suspended by MCM. Upon his suspension, Cole filed suit for reinstatement and payment of compensation at the rate of \$1,350 a week. A jury found for Cole and Judge Tankwich ordered him reinstated.

The article further reflected that on appeal Judge Yankwich's decision was reversed and the case ordered retried. At the second trial the money award was reduced to \$74,250, but Cole again was ordered reinstated in his \$1,350 a week job.

The above article stated that Judge Tankwich in response to Representative Vail's attack stated that he was willing to have his record as a judge stand under any attack and that there was nothing subversive in his work.

("Voshington Star" 3-27-52

1951 BRARINGS BY HOUSE COMMITTER OF UN-AMBRICAN ACTIVITIES CONCERNING COMMUNICAN IN THE MOTION PICTURE INDUSTRE

In continuing the inquiry concerning Countaion in the notion picture industry, the Nouse Countities on En-duerican Activities heard testinony from the additional witnesses in public hearings between June 15, 1951, and the end of the year. Fith regard to these witnesses it is noted that 10 more elessified as friendly and furnished openific infortation while the remaining 34 were classified as unfriendly and refused to answer pertinent questions, all standing on the Fifth Amendment with the exception of screen producer Sidney Suchman. In connection with the so-called friendly witnesses it is noted that while all admitted past membership in the Communist Party, with the exception of Karl Tunberg, President of the Screen Friters Guild in Hollywood who appeared as a witness before the connittee at his own request in order to furnish infermation concerning the fight within the Guild to oues the Communist element, none admitted being ourrently so affiliated and therefore could furnish no ourrent information as to the present status of the various individuals named by them.

Set forth below in chronological order is a resume of the testinony of each witness.

June 25, 1951.

ROBERT ROSSEE

Robert Rossen, accompanied by his attorney Sidney Cohen of New York, appeared at a public session of the HCUA in Vashington, D. C., and refused to talk about his past Communist affiliations on the ground that answers night degrade and incriminate him making him subject to criminal presecution. He did testify that he was not a Communist at the time of the hearing although he refused to answer as to whether he was previously a Communist. He further testified that he was not sympathetic to Communist theories and steed ready to bear arms in the defense of the United States against attack by all enemies including the Seviet Union. During the course of his testimony several members of the committee argued with him that if he was sincere he should cooperate in the exposure of Communist

netheds in the netical picture industry as he know them.
Although he was obviously emotionally neved he refused to reveal his knowledge of such activities. ("Fashington Times-Herald" June 26, 1951)

June 26, 1951.

J. EDWARD BROWBERG

Bromberg appeared before a public session of the HCUA on June 20, 1951, and was the final witness to be heard by the committee in Washington. It was indicated that the inquiry would then be transferred to Los Angeles where hearings would probably be held in August in order to complete the pattern which had been drawn of wide Communist infiltration in Hollywood from 1935 to the present. Bromberg followed the example of numerous previous witnesses by claiming his constitutional protection under the Bill of Rights against self-incrimination, and refused to answer any pertinent questions in connection with his Communist activities. It is to be noted that Bromberg subsequently died in London, England, in December 1951.

("Washington Times-Herald" June 27, 1951;

The following witnesses all testified before a special subcommittee of the HCM appeinted to sit in Les Angeles, California, to hold hearings on the subject of Communist infiltration of the motion picture industry.

September 17, 1951.

HAROLD J. ASHE

Ashe, a writer, although not connected with the notion picture industry was a friendly witness and admitted past nembership in the Communist Party between 1933 and 1939. He identified a number of individuals as well as furnishing some history of the Communist organization during that period, but was able to furnish comparatively little information bearing directly on the notion picture industry.

MILDRED ASHE

Hildred Ashe, a dramatic instructor and former wife of Harold J. Ashe, was a friendly witness and admitted past membership in the Communist Farty up?to 1939.

MICHAEL GORDON

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Gordon, a motion picture director, was an unfriendly witness and refused to answer partiment questions on grounds of his privilege under the Fifth Amendment.

CHARLES DAGGETT

Daggett, a publicity a rector, was an unfriendly witness and refused to cooperate.

PERCY SOLOTOY

Soletoy, a former attorney and now director of the Southern California Furniture Manufacturing Company, was an unfriendly witness and stood on the Fifth Amendment.

September 18, 1951.

LEO TOFFSEED

Townsend, a notion picture writer employed at Farner Brothere Studie, was a friendly witness and furnished considerable information concerning his knowledge of the Communist Party in Hollywood during the period of his own affiliation therewith between 1943 and 1948.

BESS SAFFEL

Bess Taffel, a notion picture writer, was an unfriendly witness who stood on the Fifth Amendment.

HELEN SLOTE LEVITT

Mrs. Levitt, a writer, was another unfriendly witness who stood on the Fifth Amendment.

ALFRED LEVITT

Levitt, a notion picture writer and husband of Helen Slete Levitt, whe an unfriendly witness who likewise stood on the Fifth Amendment.

HERDERT A. KLEIN

Elein, a former newspaperman and college professor who is: currently a publicity agent for the United Automobile Workers - CIO, was also an unfriendly witness who refused to answer pertinent questions on the basis of his privilege under the Fifth Amendment.

DR. LEO BIGHLMAN

Dr. Bigelman was an unfriendly witness who refused to answer pertinent questions.

HENRY BLANKFORT

Blankfort, a notion picture writer, was also an unfriendly witness and stood on the Fifth Amendment.

HOWLAND CHAMBERLAIN

Chamberlain, a screen actor, was likewise an unfriendly witness and refused to answer pertinent questions.

September 19, 1951.

MARTIN BERKELEY

Berkeley, a motion picture writer, was a friendly witness who admitted Communist Party membership from 1937 to about 1943 in both New York and Hollywood. He identified some - 200 individuals who had been members of the Communist Party within his own knowledge and experience therein.

GEORGIA BACKUS ALKIANDER (Mrs. Barmon Alexander)

Mrs. Alexander, a radio writer, was an unfriendly witness who refused to answer pertinent questions on the basis of the Fifth Anindrent.

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DANIEL LEWIS JAMES

James, a motion picture writer, was likewise an unfriendly witness who stood on the Fifth Amendment.

LILITH JANES

Lilith James, wife of the above Daniel Lewis James and a notion picture writer, was likewise an unfriendly witness and refused to answer pertinent questions.

PHILIP STEVENSON

Stevenson, a motion picture writer, was also an unfriendly witness and stood on the Fifth Amendment.

September 20, 1951.

ELLENORE ABOVITZ (wife of Dr. Murray Abowitz)

Mrs. Aboutts was an unfriendly vitness who refused to answer pertinent questions on the basis of the Fifth Amendment.

ANA ROTH MORGAN RICHARDS (Mrs. Robert Loring Richards)

Mre. Richards, a former secretary and member of the Screen Friters Guild, was likewise an unfriendly witness before the counities.

ROBERT L. RICHARDS

Richards, a notion picture writer, was an unfriendly witness and refused to answer pertinent questions on the basis of the Fifth Amendment.

MARGUERITE SAUFORD ROBERTS

Roberts, a motion picture writer, was an unfriendly witness before the committee and refused to answer pertinent questions on the basis of the Fifth Amendment.

MICHAEL WILSON

Filson, a motion picture writer, was also an unfriendly witness who refused to answer questions on the basis of the Pifth imendment.

JOHN SANFO.D

Sanford, a notion picture writer, was an unfriendly witness before the committee.

DAVID RASKIN

Paskin, a composer in the motion picture industry, was a friendly witness who testified to being a member of the Communist Party from 1938 to Pebruary or March 1940. He testified as to the identify of several individuals whom he had met in the Party although he stated that many, especially in his first indoctrination classes, used only first names. ("Los Angeles Times" September 21, 1951;

WILLIAM BLOWITZ

Blowitz, a motion picture writer, was a friendly witness who testified that he was a member of the Communist Party for 15 months in 1944 and 1945 but quit in disagreement over Communist participation in the 1945 film labor strike. ("Los Angeles Times" September 22, 1951;

BERTA UERKYITE

V- Verkvits, the head of research at MGM Studies. was an unfriendly witness who refused to answer pertinent questions on the basis of the Fifth Amendment.

September 21, 1951.

DR. MAX HOWARD SCHOEN

Dr. Sohoen, a dentist and Army reserve officer, was an unfriendly witness and refused to say whether he was at that time or had ever been a Communist. (Los Angeles Examiner September 22, 1951;

ELIZABETH VILSON

Elizabeth Wilson, a writer at RKO, was a friendly witness and testified she had been enlisted into the Young Communist League in 1937 by noveliet Bud Schulberg. She further testified that after joining several Hollywood political groups she resigned in 1947 when she stopped believing in the will for peace of the Soviet Union. She further identified several individuals whom she knew to be membere of the Communist Party. ("Tashington Post" September 22, 1951;

JEFF COREY

Corey, a screen actor, was an unfriendly witness who stood on the Fifth Amendment.

LOUISE ROUSSEAU

Miss Rousseau, a motion picture writer, was also an unfriendly witness who stood on the Fifth Amendment and refused to answer partinent questions.

MARY VIRGINIA PARMEN

Mise Farmer, a Broadway detress, was likewise an unfriendly witness who steed on her constitutional rights and refused to tell whether she belonged to a Communist "fraction" in the Federal Theatre Preject where she directed plays.

(Lee Angeles Examiner, September 22, 1951;

DR. MURRAY ABOVITE

Dr. Aboutts, whose wife, Ellenore, refused to answer pertinent questions on the previous day, likewise declined to answer pertinent questions on the basis of the Fifth Amendment.

September 22, 1951.

BERNICE POLIFEA FLEURY

Mrs. Fleury, an artist, was a friendly mitness who testified that she was told to inject messages of "social significance" into her paintings. (Les Anyeles Examiner September 25, 1951;

REUBEN SHIP

Ship, a radio writer, admitted to being a noncitizen of the United States but was otherwise an unfriendly witness who refused to answer pertinent questions.

CARL FOREMAN

Forenan, a notion picture producer and board nember of the Soreen Friters Guild, testified that he is not a Communist Party member now but refused to say whether he had ever been a member in the past.

LESTER KORNIG

KOISIO, a notion picture writer, was an unfriendly witness who refused to answer pertinent questions on the basis of the Fifth Amendment.

DOSALD GORDON

Gordon, a story editor at MOM Studies, was an unfriendly witness who likevise stood on the Fifth Amendment.

JOSEP MISCREL

Mischel, a story editor, was also an unfriendly mitness who refused to answer pertinent questions.

September 25, 1951.

KARL TUNBERG

Tunberg, a writer and current president of the Screen Writers Guild, appeared as a friendly mitness at his own request to furnish the committee information regarding his knowledge of the tactics of the Communist Party within the Screen Writers Guild and the fight within the Guild to oust the Communist element. He testified that he himself is not and has never been a member of the Communist Party.

SIDNEY RUCH AN

Buckman, a notion picture writer at Columbia Studios, was cooperative to the extent that he admitted past Communist Party membership from 1937 to 1945 but refused to identify anyone else he knew within the Party during that period. In this refusal Buckman's position was not based on his privileges under the Fifth Amendment which he offered to waive, but rather because he felt that none of the people he knew as Party members were dangerous and everyone he have had already been identified in previous hearings.

GEORGE BECK

Beck, a notion picture writer, was a friendly witness who admitted to being a Communiet Party member from 1943 to 1946 or 1947. He testified that he resented Communist theories that writers should issue propagands and that the United States and Russia could not get along together in the world. During the course of his testinony he identified several individuals whom he had not in Communist meetings. ("New York Mirror" Sentember 26, 1951; "Washington Star" September 26, 1951;

ANALYSIS OF TESTINONY TAKEN BY THE HOUSE COMMITTEE ON UN-AMERICAN ACTIVITIES DURING 1951

Carl Ma

During the year 1951, the House Committee on Un-American Activities held public hearings regarding the Communist infiltration of the motion picture industry in Hollywood, California. These hearings were held in two separate sessions, one at Washington, D. C., on March 8 and 21, 1951, April 10-13, 1951, May 22-25, 1951, June 25 and 26, 1951, and again at Los Angeles, California, September 17-21, 24-25, 1951. During both sessions of the hearings at Fashington and Los Angeles a total of eventy-five witnesses were heard. Of these, seventeen were classified as friendly and furnished specific information; fiftythree were classified as unfriendly and refused to answer nertinent questions, all of these standing on the Fifth Amendment with the exception of Screen Producer Sidney Two other witnesses; actors John Garfield and Buchman . Jose Ferrer, were not named as Communist Party members by any other witness and these two denied past or present affiliation with the Communist Party. Garfield and Ferrer are, therefore, not classified as either friendly or unfriendly. In addition, there were three witnesses who are being classified as niscellaneous. These latter three were Roy Brewer, Hollywood trade-union leader, who furnished information concerning the anti-Communist fight in Hollywood, Thad Page, an employee of the Federal Archives, who produced a record for the Committee, and Karl Tunberg, President of the Screen Writers Guild in Hollywood, who testified voluntarily as to the fight against Communist infiltration of the Screen Britara Guild.

Fith regard to the seventeen so-called friendly witnesses, it is noted that while all of these admitted past membership in the Communist Party none admitted being currently so affiliated and, therefore, could furnish no current information as to the present status of the various individuals named by them. It is noted that of these friendly witnesses, eight testified at the sessions in Washington, while nine appeared before the Subcommittee hearings at the subsequent sessions held in Los Angeles.

With regard to the fifty-three unfriendly witnesses, twenty-one appeared at the Committee hearings in Bashington while thirty-two testified before the subsequent hearings held in Los Angeles.

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With regard to Sidney Buchman, it is to be noted that he testified at Les Angeles en September 25, 1951, that he had been a member of the Communist Party and the Communist Political Association during the period 1937 or 1938 to 1945. He refused, however, to answer the Committee's questions as to the identities of other individuals he knew to have been affiliated with the Communist Party. In doing so he waived his rights under the Fifth Amendment of the Constitution claiming examption from citation for contempt due to the fact a quorum of the Subcommittee was not present during his testimony.

Fith regard to those individuals identified by the so-called friendly witnesses as having been affiliated with the Communist Farty, the following figures represent a breakdown by occupation of those individuals. It may be noted that some were identified as occupied in more than one capacity. In these instances, the occupation by which they were best known is set forth. In connection with this breakdown, it should be noted that a large number of individuals were named by certain witnesses who were not connected in any way with the motion picture industry or, if so, in a very remote capacity. This is particularly true of the individuals named by witnesses Harold Ashe and Mildred Ashe, neither of whom were ever connected with the Communist Farty in the motion picture industry. On the other hand, a number of people were named although not known to have been employed within the motion picture industry but who were indirectly connected therewith by being the wives or otherwise related to individuals who were in the motion picture industry or who were named as Communist Farty functionaries in Hollywood.

Friters	106
Actors and Actresses	25 8
Producer a	8
Directors	10
Musicians and Composers	7
Screen Publiciata	4
Readers and Story Editors	4
Studio Techniciana	2
Artists	. 5
Office BorkersStudio	6
Trade UnionStudio	. 6
Indirectly connected (wives, etc.)	_114

Directly or indirectly connected with motion picture industry

227

Professionals other than film
Trade Unionists other than film
Not connected with motion picture
industry
Hiecellaneous

642

Not connected with motion picture industry

78

Total Persons Maned

305

It is not believed desirable to set forth in this memorandum the identities of all of the above 305 individuals who were identified by witnesses before this Committee as having been affiliated with the Communist Farty in some capacity. It is pointed out, however, that an alphabetical listing of those persons so named along with the identifying witness is contained in the report of Special Agent dated Fovember 16, 1951, at Los Angeles, entitled "Compic. Internal Security - C."

In its annual report to Congress the liouse Committee on Un-American Activities charged that the motion picture industry has failed to rid itself of Communists. This report complained that despite past sensational disclosures of Communist infiltration in Hollywood the movie industry did not take "positive and determined steps" to meet the issue. This report did note, however, better cooperation from the movie industry during Committee hearings than during inquiries in 1945 and 1947. The report further claimed that the 1951 hearings linked more than three hundred moving picture figures with Communist Farty membership, present or past, and the Committee promised to push ahead with more hearings concerning this matter.

(Vashinaton Star. 2-17-52

In connection with the above-mentioned report, it may be noted that following its publication Eric Johnston, Fresident of the Motion Picture Association of America, said the report contained not a "shred of evidence that Communists ever succeeded in influencing the content of a single motion picture made by any of our members." Johnston also disputed the Committee's assertion that the motion picture industry has failed to take "positive and determined steps" to check Communism. He stated that this was untrue and that the Committee knew that leaders of the industry voluntarily agreed in a statement of policy in 1947, that they would not knowingly employ Communists and that this policy has been strictly adhered to.

(Mashington Post, 2-18-52)

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REACTION TO 1951 MEARINGS BY HOUSE COMMITTER OF UN-AMERICAN ACTIVITIES CONCERSING COMMINISTS IN THE MOTION PICTURE INDUSTRY

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The August 21, 1951, issue of the "Doily People's Forld," a mest coast Communist newspaper, cerried an article bearing the date line Hollywood, August 20, entitled "Hollywood ASP Group Defies New Un-American Fitchhunt." The article attributed to John Howard Lawson, post Chairman of the ASP, a statement to the affect that the ASP has eppeced the HCEL since its incaption and would again oppose it to the extent of its ability.

On October 27, 1951, advised that before he left for New York some weeks previously John Howard Lawson had prepared an outline on the results which had been accomplished by the ECUA hearings in Les Angeles last September. According to information obtained by this informat from Sameje Lord, Executive Director of ASP, Lawson's outline and material would be used in the preparation of a pamphlet to be published by the Hollywood ASP.

According to this matter prepared by Lauson, ASP believes that the ECUA was in the main unsuccessful in its local hearings; that the proceedings on television must have convinced thousands of people the Communist scare is irrational; that the Committee's methods are apprecaive and dictatorial and that all reason, decemey and patriotism are on the side of the "uncooperative witnesses"; and further that it was a defeat for the HCUA that such a large proportion of the persons subpossand before it stood on their rights under the Eifth Amendment.

It may be noted that during the period of the HCUA hearings in Los Angeles the Hollywood ASP organised and staged a demonstration on September 17, 1951s in front of the Federal Building where the hearings took places. The ASP had issued handbills advertising the demonstration in protest of the hearings and amounting that a further protest rally would be held at the Embassy Auditorium on September 21, 1951.

Fith further regard to the activities of the Hollywood ASP against the HCHA.

-versery 24, 1952, of the former on of a new organization for the purpose of supporting and defending the members of the legal and medical professions and other prefereional people who had been or may be subseemed before the RCVA at future hearings. According to a meeting of the Hollywood ASP held at the hous of Dr. Horris Feder en January 20, 1952, Dr. Gerden Resemblum announced that he had been instructed to organize a committee of dectors to work with this newly formed organisation which was knownse the Citizene Counittee to Preserve American Presdem.

The "Daily Worker" of October 18, 1951, reflected an article on page 8 captioned "Southern California Civil Liberties Union Scores Los Angeles Hearing of House Un-Americans. According to this article, the Southern California Branch of the American Civil Liberties Union declared the previous week that in connection with the Los Angeles hearings of the HCUA into alleged Communist influence in the novies these hearings have underscored once more the long-standing appraisal of the American Civil Liberties Union that mothing has been so un-American as the Conmittee's own activities. The article further reflected criticism by the Executive Director of the Southern California ACLU, A. A. Heist, with regard to the questioning of mitnesses before this Committee.

(Daily Worker, October 18, 1951

B. By Others

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On Hovember 16, 1951, REO Studios, advised that the Executive Committee of the Notion Picture Alliance for the Preservation of American Ideals (MPA) recently made a repert to the MPA membership on the subject of the Hollywood hearings of the House Connittee on Un-American Activities. The report noted that the recent HCUA hearings have made a strong impact upon Los Angeles and upon Hollywood in particular. It also pointed out that the HCUA had not subposenced any persons about whom it did not have evidence of actual Communist Party membership either by testimeny of former members or by documents. The MPA felt that under this policy many persons who played an important part in furthering the Communist complicacy in Hellywood were not subposenced and, therefore, not exposed. The report stated, however, that the Committee was able to show the real nature of Communism in Hollywood and with some exceptions that the hearings had been highly successful and that the HCUA had done a good job.

In "The American Legion Magazine" for December, 1951, there appeared a lengthy article written by J. B. Matthews, former chief investigator for the HCVA, entitled "Did the Novies Beally Clean House?" This article stated in part that while the ECVA has nade a beginning in investigating and exposing the Communists in Hollywood "only an aroused public opinion is likely to assert the necessary pressure to alcanse Hellywood of all Communist influence."

1989 BEADINGS DE ROSSE COMMITTEE OF FR-ANGLICAL ACTIVITIES CONCEDIUS COMMISSE IN THE NOTION PICTURE INDUSTRE

Upon the completion of the hearings conducted by the House Committee on Dh-American Activities in Hollywood in September, 1951, in connection with the Communist infiltration in the motion picture industry, the HCMA enganced it would seen turn its attention to Communist infiltration in the defense plante of Seuthern California. Representative Francis R. Walter (D. - Po.), acting chairman of the subconmittee announced, however, that the HCMA was not finished with Hollywood and still planned to investigate reports that "friendly" witnesses before the group had been black-listed in the nevie industry. He said several subpoences remained unserved and the witnesses for whom they were offered were being coucht. (Vashington Star Howe Service, September 26, 1951;

On Movember 19, 1951,

HCVA, adviced that a few supplementary
neurings might be held by the House Committee in Fashington
as a follow-up to the recently held sessions by a subcommittee
of the HCVA in Los Angeles during September 1951.

On January 2, 1952, and advised that the BCUA had tentatively scheduled further hearings to be held in Fashington, D. C., beginning January 21, 1952, and at Lee Angeles, California, commencing February 18, 1952, both dates, however, being tentative. Further advised that these hearings would not usual exclusively with the extent of Communist Party infiltration into the motion picture industry although it was expected that part of the hearings would be directed toward developing further testings on that subject.

On January 21, 1958, Charles Daggett, & former newspaperman and newis publicist who had been named in testimony before the ECVA in September 1951 by Marcid Lake as a Communist, appeared before the ECVA in Vashington, D. C. It is noted that Daggett had previously appeared in Lee Angeles on September 17, 1951, before a subcommittee of the ECVA and had requeed to occuperate. In his testimony on January 21, 1962, however, he dropped his earlie: claim of cometitutional immunity from questions which might incriminate him and stated that his first contact with Communism was in 1935 or 1938 when he attended a Party meeting at the Los Angeles home of Eurold Ashe. He continued his testimony in a cooperative manner and furnished the ECVA the identity of several individuals whe had been active members of the CP or who had attended Party meetings. ("Vashington Post" January 22, 1952;

An article appeared in the "Fackington Star" of January 25, 1952, reflecting that the MCUA was reopening its probe of Communies activities in Hellywood and that Sidney Buckman, a film producer, would probably be the first witness to be called. According to committee counsel Frank S. Tavenner, Jr., Mr. Ruchman was subpoensed before the committee last September in Los Angeles but was not questioned after his counsel raised a point that a quorum of the committee was not present.

("Washington Star" January 25, 1952;

The "Washington Star" of January 27, 1952, reflected that Mr. Buckman had failed to appear before the committee on January 25, 1952, and had been called to answer questions on January 26, 1952. Fith regard to this failure to appear on January 25, 1962, it is noted that the HCUA had adjourned on that date after interpreting papers submitted by Mr. Buckman's attorney to constitute a court injunction against the witness's subposens. The committee learned later, however, that District Court Judge Bernette Mathews actually had denied Mr. Buchman's petition for a restraining order. ("Washington Star" January 27, 1952;

The "Vashington Post" of January 29, 1952, reflected that contempt of Congress proceedings were started the day before against Sidney Buckman after he refused for a second time to appear before the HCUA. The article further reflected that

nembers of the committee also issued orders that Buchman be arrested and held until the committee was ready to question him about Communist activity in the newis capital. ("Fashington Post" January 29, 1952;

The "Tashington Post" of February 8, 1952, contained an article reflecting that the House on the previous day unanimously veted a contempt citation against Buchman and turned the case over to the United States Attorney in Vashington, D. C., for prosecution, ("Yashington Post" February 6, 1952;

According to an article appearing in the Washington Times-Herald" of March 25, 1952; Suchman after having been indicted on a contempt of Congress charge was arraigned in District Court where he pleaded not guilty and was freed on \$1,000.00 bail pending trial Nam 26. (The "Washington Times-Herald" March 25, 1952;

MELVIN LEVY

Levy, a novelist and screen writer who has been previously named before the HCUA by witness Martin Berkeley, testified before the HCUA on January 28, 1952, at his own request. Levy was a friendly witness and testified that he joined the Communist Party in 1933 at the request of Earl Browder and withdrew about a year later, when the Party tried to interfere with his writing. He rejoined in late 1944 or early 1945 but quit again in 1947. He testified that George Vilner, a Hallywood agent, had been instrumental in getting him back into the Party. During his testimony he named several individuals who attended Party meetings in the 1945 - 1947 period. ("Yashinaten Gity News Service" January 28, 1952;

MICHAEL S. PLANKFORT

Blankfort, a nevel ist and screen writer, appeared before the HCUA in Vashington, D. C., on January 20, 1952,

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having been eummened to answer testimeny by Louis F. Budens to the affect that Sudens know Blankfort as a Committed writer for the Sew York "Daily Worker" in 1935. Blankfort testified that Budens erred when he had testified that he had known Blankfort as a "concealed" member of the Party. Blankfort further testified that he was not and never had been a Communist and insisted that he never knowingly joined a front organisation and had promptly resigned from those he had been duped into joining as soon as he found out about it. He further testified that he attended six or seven Party meetings in Hollywood in 1938 at the insistence of his ex-wife but he "never really know what went on." He further testified that he never joined the Party and never paid duce but continued "but they told me I was in the Party. Maybe I was, I just on't denu it." (Fashington City Hews Service, January 28, 1952;

HYMAN S. ERATT

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Traft, one of the authors of the Broadway musical "Top Banana," appeared before the HCM at Mashington, D. C., on March 20, 1952, and refused to state whether he had ever been a Communist. He did testify, however, that he is not a Communist now and was not one in 1950 or 1951. He dealined, however, to answer questions whether he had earlier Party affiliations on the grounds he might incriminate himself. (Fashington "Post" March 21, 1952;

ELIA EAZAN

Fazan, a top screen and stage director, appeared before the HCUA at Vashington, D. C., on April 10, 1952, and admitted that in 1934, he was recruited into a Communist cell of the Group Theatre by Tony Kraber and Ted Vellman, whom he identified as a Communist organizer. He further testified that one of his assignments from the Communist Party was to "get a feetheld in the Actors Equity Association." He also testified that the Communist effort to capture the Group Theatre "failed" because the central of the "group stayed firmly in the hands of the three non-Communist directors, Harold Clurman, Lee Strasberg, and Cheryl Crowford." He teld the committee that he quit the Communist Party in 1936, because he refused to "crawl and applogize and admit the error of my ways" to the Communist leaders. Among the individuals when he identified in his testimony as having been fellow Communists during the 1936 -

1936 period were: Lewis Leverett, the late J. Muard Bronberg, Phoebe Brand, Morris Carnoveky, Paule Miller, Clifford Odeta, and Art Smith. Kagan denied he had knowingly affiliated with a number of Communist fronts since his resignation from the Party but said he regretted some eccasions on which he gave money or other support to groups that later were revealed to be Communist controlled. ("New York Journal-American," April 12, 1952;

EDVARD G. ROBIESON

Robinson, well-known actor of stage and screen appeared before the HCUA at Vachington, D. C., on April 30, 1952, at his own request. He stated that he wanted to repeat again hie denial that he has ever been a member of the Communist Party or knowingly a fellow traveler. During his testimony he admitted that some organizations which he had permitted to use his none were actually Communist fronts although he did not reduce this at the time. He hastily agreed with the statement of the Acting Chairman of the HCUA, Francis E. Valter, that Robinson was "No. 1 on every Communist sucker list in the country." He further testified that recent exposure of a number of Hollywood figures, when he numbered among his associates, had shicked him and made him wish to testify again under oath concerning hie experiences. He further testified that although he conceded that he had been used and duped he had never knowingly aided Communists or any Communist cause, (Vashington Star," May 1, 1952; "Washington Pest." May 1, 1952; "Washington Times-Herald," May 1, 1952;

CLIFFORD ODETS

Odets, a well-known playwright, appeared before the HCUA on May 19, 1952, at Fachington, D. C., and admitted having been a Communist Party member for about nine months in 1935, having quit because he was unable to respect his fellow members "on a cultural basis." He testified he joined the Communist Party while a member of the New York Group Theatre during the days of the depression in the real and honest belief that this was the way out of the dilemma in which he and other artists and writers had found themselves. Among these he identified as fellow Communists were Lewis Leverett, Phoebe Brand, Art Smith, Tony Kraber, and Elia Kazan. According to his testimeny he was recruited into the Party by the late J. Edward Bromberg. All of the above individuals had been previously identified as Communists by Elia Kazan in his testimony before this

counsities with the exception of Art Smith, an actor who went to Hollmood after his days in the Group Theatre but returned to Breadway last Jamary to play the part of the captain of the coal barge in a revival of Eugene O'Heill's "Anna Christie."

Odets reappeared before the HCUA the following day on May 21, 1952, and testified that he let many Communist front groups use his name after he broke with the Party in 1935 because liberals "have no political party to turn to." Then questioned about the se-called "Hollywood 10," he stated that he disagreed with the stand taken by these individuals who were convicted of contempt for refusing to tail the conmittee whether they were or had been Communists but that he applauds "the fight they made for their constitutional rights" by carrying the case to the Supreme Court.

He also testified that "nothing to less possible" than elanting the ecript for notion pictures. (Vashington Times-Herald," May 20, 1952; "New York Compass." May 20, 1952; "Washington Post," May 21, 1952;

ISOBEL LENNART

Miss Lennart, a screen writer, testified before the HCUA at Washington, D. C., on May 20, 1952, and explained that she feined the Communist Party when she went to Hollywood in 1939, because it mae the first time she had been away from home and was "politically ignerant." She further testfied that she subsequently met and felt in love with John Harding, a screen writer, to whom she is new married and after having a long talk with him promised to stay away from the Communists. She continued that she quit the Communist Party in Hollywood at his suggestion in 1945. ("Washington Times-Herald," May 21, 1952; "New York Herald Tribune," May 21, 1952;

STAUFLY ROBERTS

Reberts, a priter for Celumbia Pictures, appeared before the HCUA at Washington, D. C., on May 20, 1952, and testified that Communists at Hellywood kept after him to sign up from the time he arrived in the film capital in 1938, but that he always refused until just after the death of Franklim D. Rosewelt in 1945. He stated that a friend, Bernard C. Schoenfeld, convinced him that Mr. Reservelt's passing meant the "death of liberalism" and that the Communist Party was the only one that would carry on his stead. He testified that he found by 1948 that he had made a "grave mistake" and pulled out completely that same year. ("New York Herald Tribune," May 21, 1952;

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LTLI.TAN HELLMAN

Mise Hellman, a stage and screen writer, sppeared before the HCVA at Fashington, D. C., on May 21, 1952, and testified that the use not a Communist . Party member at that time and was not a year ago or two pears ago. She declined on constitutional grounds to say whether she was a member at any time before then. During her appearance before the committee she readily gave a brief picture of her background but refused to answer when asked if she were acquainted with screen writer Martin Berkeley, who had told the committee on the West Coast last year that Hiss Hellman attended a 1937 meeting at which time the Communist Party's Hollywood section was organized. She was excused by the connittee after Counsel Frank S. Tavenner, Jr., stated that it was obvious the committee would get no "helpful testimony" from her. ("New York Forld Telegram and Sun." Hau 21. 1952; "The Daily Compass," May 22, 1952;

ADDITIONAL TESTIMORY

The April 2, 1952, edition of the "Washington Star" contained an article reflecting that on the previous day the HCUA made public testimony taken behind closed doors in May and September, 1951, in which four Hollywood figures identified themselves as former Communists while four more declined to telk about Communist affiliations on the grounds that they might incriminate themselves.

The following individuals identified themselves as former Communists:

Eugene S. Fleury - an art school instructor
Ann Ray Frank - one time radio writer
Eve Ettinger - story editor for Columbia Pictures
Robert Shayne (Robert Shaen Daws) - actor

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These who refused to testify are set forth

Arthur Strawn, screen writer.
Jack Prokep, garment designer.
Hannah Schwartz Denath, wife of motion picture actor, Ludwig Denath.
Bella Lewiteky Reynolds, dancer.

(New York teletype k-2-52)

With regard to further hearings to be conducted by the HCUA in 1952 in connection with the motion picture industry, Hr. Theeler has advised that although originally scheduled for February 1952 in Los Angeles, these hearings have been set back until April or possibly later and in all probability would not be held until after the conclusion of the current Smith Act trials in Los Angeles. According to Mr. Theeler, these hearings will definitely be held and at the present time ninety-one subpoenace have been issued. Of these, twenty-six are for the appearance of witnesses who have a direct connection with the entertainment field while the remainder are from other professional fields such as medical or legal.

<u> MISCELLA MEOUS</u>

On January 22, 1952, the second screen writer advised that he was acheduled to appear voluntarily before an Executive Session of the HCUA in Vashington, D. C., on January 28, 1952, for the purpose of furnishing additional information. It will be recalled that previously testified before a public session of Los Angeles on September 19, 1951, at which time he had named apprezinately 158 individuals as having been Communist Party members in Hollywood during his own membership in the Communist Party between 1936 and 1943. Purposes of his voluntary appearance vegor the Committee in Party between 1936 and 1943. Executive Session were to furnish the Countttee with the identity of some fifteen additional individuals who were members of the Communist Farty in Hollswood and who were not disclosed at the public secsion in September and further to present a statement to the Committee, off the record, which statement dealt with alleged blackitating practices in the film industry against es-called friendly witnesses who have cooperated with the ECUA.

Following to a list of those fifteen additional individuals whose names were to be furnished to the Committee

Harold Salenson Villian Copeland Sol Shor Vilton Merlin

Eyle Crickton
Sol Baraman
Warion Ainelee
Glenda Sullivan
Eli Jacoboon

Louis Heifits Cedric Belfrage

Alice Fox

Harry Eurnitz

Jacobino Caro Frank Davis Press deent
Screen writer
Screen writer
Precident of Radio Friters
Guild and Director of the
"Halls of Juy" radio program.
Editor for "Colliers Magazine"
Screen writer

Party functionary and Marzist teacher
Press agent
Editor of the "National Guardian"
Secretary at Metro-Goldwyn-Mayer Studios
Producer at Twentieth Century Fox Studios
Dancer
Soreen Writer

In addition to the above, he was going to furnish to the HCUA investigators the following list of Rollywood personalities whom he has reason to believe further advised that he may still be Party members, had received this list of individual from a screen writer, and former Communist Party member was bus a friendly witness before the HCUA in the Spring of 1951. continued, however, that he would advise the HCUA that this liet had been handed to him under special diroumstances and that his informant must remain unknown. Fith repart to these individuals, it may be neted that inasmuch as asither re current members of the Communist Party in Hollywood this listing is apparently based on the past knowledge fof these individuals and their sun cesessary of the propublity that these individuals are still setive in the Party.

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Michael Vilson - Priter

Rerte Verkuite - Studio Researcher

Den Gorden - Reader

Louise Rousseau - Writer

Al Lauist - Priter

Ring Lardner, Jr. - Writer

Mre. Son (Sadie) Ornita

Louella McFarland - Briter

Seymour Bennett - Writer

Millard Lampell - Writer, now in New York

Millard Kaufman - Writer-Producer

Jeff Corey - Actor

Sol Shor

Lester Cole - Writer

Sol Barraca

Mourice Clark

Mary Tirginia Jarmer - Actress

Edward Bibernen - Artist

Senja Dahl Bibernan - Mrs. Edward Bibernan

Arthur Strown - Friter

Paul frivers - Friter

Hitchell Liberan - Rodie and Film Priter John Stapp - Former paid CP functionary in Hellywood who was deposed by Party in 1949)

Helen Bloat - (Helen Leuitt)

Paul Jarrice - Priter

Sam Ornits - Writer

Philip Stevenson - Writer

Adrian Scott - Briter-Director

Connie Lee Bennett (Mre. Seymour Bennett)

Abraham Polonsky - Friter, now in Hew Tork

Tanara Hovey

Villiam Coplan - Writer

Nedrick Toung

Herbert Biberman - Friter-Director

Henry Blankfort

Isobel Lennart - Briter

Will Geer - Actor

Gale Biberman - Gale Sondergaard,

Actress

Edward Hueback - Writer

Fictor Shapire - Publicist

Les Solomen - Friter

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With regard to the current cttitude of the film producing companies in Hellywood on the question of hir ing individuals who had appeared as friendly sitnesses before the HCUA, when the producer's attitude at summary shrow allegedly reflected the producer's attitude at that time. He explained that this estimate was arrived at by the Metion Picture Alliance during contacts by representatives of that organization with the major film producers. It will be recalled that the Metion Picture Alliance is an anti-Communist Party organization made up of anti-Communist writers, doctors, executives and labor leaders within the film indusiry in Hollywood. It originated about 1943 and is currently known as the Metion Picture Alliance for the Preservation of American Ideals, cenerally referred to as the MPA. The estimate furnished by the set forth as follows:

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R-K-0 Studios

Howard Hughes, of R-K-O, has indicated that he will not hire so-called friendly witnesses before HCUA until the film industry as a whole adopts that as its policy.

N-G-V Studios

Dore Schary, Executive Fice President in Charge of Production at M-G-M, has indicated he is unfriendly to HCUA and would like to see the termination of the Committee's investigation of Hollywood. It is his policy not to hire any friendly witnesses at the present time.

Universal-International Studios

Mr. Villiam Goets, Head of U-I, claims he will hire friendly witnesses and that it is not his pelicy to discriminate against any witness in any way. However, to date he has not hired any friendly witnesses.

Farner Brothers Pictures

Farner Brothers' policy has been not to discriminate against the so-called friendly witnesses and, in fact, has hired certain of these witnesses.

Republic Studios

Their policy is the same as that stated above for Barner Brothers, and it is noted that film writer Richard Collins, who was an important cooperative witness before ECUA, is currently working at Republic.

Paramount Pictures

Mr. T. Frank Freenan, Head of Paramount, has stated it is his policy not to discriminate against any individuals because they have appeared before the Committee as a friendly witness. However, the hiring at Paramount is handled by Don Hartman, Executive Producer, who is a close friend of Dore Schary of MGM and to whom he feels he owes his start in the film industry. To date Hartman has consistently refused to hire any witnesses who were friendly to the Committee.

20th Century For

Wr. Darrell Zanuck, of Fox, advised a representative of MPA on recent date that he is more concerned with the dangers of Fascism in the United States at the present time than he is in any danger which the Communist Party might constitute. He advised this representative that in his opinion "too much fuse is being made by the House Committee in investigating Communists". 20th Century Fox has not yet hired any of the Criendly witnesses.

The New York Journal American of January 19, 1952, contained an article reflecting that Zero Nostel, described as a film and stage comedian linked by Congress to Communist front organizations, had been dropped from a starring role in a forthcoming movie by Columbia Fictures. According to this article, the efficial explanation stated that Nostel had been hired to replace another actor unavailable at the time for the role but when the latter star agreed to play the role Nostel was paid in full and was dropped.

The atticle continued, however, that it had been learned that Hestel's activities as a supporter of Red front groups was the direct cause of the action by Columbia Pictures.

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According to this article, Mostel use named by the HCUA as a member of the American Youth for Democracy and also as a spensor of the Communist Party's 1947 May Buy Parade.

(Ken York Journal American 1-19-52,

On September 20, the a reliable informant of the St. Louis Office advised that he had been with Dorethy Perest, wife of James Forest, Chairman, District No. 21, Communist Party, USA, St. Louis, Missouri, on the previous evening, at which time Mrs. Forest stated that the Communist Party nationally had practically less all support from members in Hollywood, California. According to the informant, Mrs. Forest stated that benefits in Hollywood were generally good for between \$50,000 and \$60,000 on fund drives but that due to the current prosecution of Communist leaders and the presence of legislative investigative committees in that locality, persons who generally donated were saving what money they could for trips to Mexico in the event it become apparent that their apprehension might be imminent.

The September 22, 1951, is sue of "The Nation" contained an article reflecting that in Hollywood on September 2, 1947, playeright Ennet Lavery, actor Albert Dekker, Mrs. Lela Rogers (mother of screen actress Ginger Rogers), and Senator Jack B. Tenney, took part in a Town Meeting radio debate on the question, "Is There Really a Communist Threat in Hollywood?" According to this article, during the course of the program Mrs. Rogers accused Lavery, described as a prominent Catholic and author of a motion picture based on the trial of Cardinal Mindesenty, of "following the Communist Party line" and further charged that his play, "A Gentleman from Athens" was "un-American propagands."

The above article reflected that a Los Angeles fury recently agreed with Mr. Lavery that these remarks were libelous and damaging and awarded him \$30,000 damages.

("The Nation" 9-22-51
Filed in Bureau library)

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VI. INVESTIGATION OF CONSUMIST ACTIVITIES IN THE MOTION PICTURE INDUSTRY BY THE CONSUMITEE ON SE-AMERICAN ACTIVITIES OF THE HOUSE OF REPRESENTATIVES (July 15, 1958, to February 15, 1958)

1989 REALINGS BY ROUSE COMMITTEE ON UN-AMERICAN ACTIVITIES CONCENSION COMMITTEE TO THE MOTION PICTURE IN CONTRACT.

On June 9, 1958, Villian Theeler, 20th Investigator, advised that the resumption of the 20th hearings for the Lee Angelee area had been definitely set for the month of September, 1958. According to Theeler at these forthcoming hearings, the Countities would give considerable attention to the extent of Communist penetration of the legal and medical fields, as well as the notion picture and radio fields.

Prior to the holding of the above hearings, however, Bernard C. Schoenfeld, a Hollywood screen writer, appeared before a subcommittee of the HCMA at Fashington, D. C., on August 19, 1952, at his own request after having been identified as a Communist Party member by Stanley Roberts during Roberts' testimony before the HCMA on May 20, 1952.

During the course of his testimony, Schoenfeld admitted that he and Stanley Roberts had joined the Communist Party in Hollywood after the death of President Roesevelt in 1945, inasmuch as they both felt that the Communist Party offered the best place for them to work for the liberal goals of President Roesevelt. He continued that he gradually became distillusioned with the Party and finally quit in disgust after attending a meeting in the Fall of 1947 at which the Party attacked both the United Nations and the Marshall Plan. According to Schoenfeld, it was obvious that the role of the oultwal worker was to follow the directives of the Party, and that an individual was supposed to have no thoughts of his own.

During his testinony, Schoenfeld identified seventeen persons as members of the Communist group to which he belonged. All of these individuals have been previously identified in previous testimony before the ECUA. ("Vashington Post," August 20, 1953;

The above-mentioned hearings of the HCML were finally recured on September 29, 1988, in Los Angeles, California. All of these sessions were public and were given considerable publicity by the local press and national wire services; however, the proceedings were

net televised as was the case in Les Angeles in September, 1951. According to Mr. Theeler, 122 witnesses were under subposens to appear at these hearings, although only 64 had been heard when the Countities recessed the hearings until Nevember 17, 1952.

It is noted that of the above-mentioned 66 witnesses, only 9 were connected in any way with the notice picture industry, and of these 9, only 3 were cooperative in answering questions or otherwise furnishing information to the Committee. These 3 related past membership in the Communical Party in Hollywood, California, and identified a total of 68 individuals as having also been Party members in Hollywood. It is noted, however, that only a comparatively few new identifications were made, and the large majority of those names had been previously membed at earlier hearings of the HCUA.

Following is a brief summary of the testimony of those individuals who are connected with the motion picture industry:

Rou Huggina - Screen Triter

Huggins appeared before the HCUA on September 29, 1952, and testified that he first became a member of the Comminist Party in 1940, at which time he was a graduate student attending the University of California at Los Angeles. He remained in the Communist Party for only a short period of time on this occasion and resigned because of differences of opinion concerning the Party's activities which he described as "designed to hinder United States preparedness program."

He again became affiliated with the Party in 1943, at which time he was assigned to a semiprofessional group with which he remained for approximately two years. He was then assigned to a group composed mainly of motion picture script writers and remained with this latter group until his defection from the Party in 1947.

His testimony identified as members of the above group such motion picture writers as:

Ben Berman Philip Stevenson Earry Carliele Forms Borzman George Sklap Guy Endore Robert Biohards

Ann Morgan Richards Elliet Grenard; Lee Edgeloy Films Shore Ful Burton Lilith James

("Taskington Lege." September 20, 1959;

Oven Tinsen - Radio Pregram Director

Although Finson furnished information of primary interest to the radie and television industries, his testimony is being set forth herein due to the fact that he also identified as Communists several individuals who are for were connected with the motion picture industry.

Finson testified on October 2, 1952, to the effect that he became a member of the Communist Party in Chicage, Illinois, in 1943 and defected from the Party in Los Angeles, California in the Finter of 1947 or the early Spring of 1948. He testified that he served as Dues Secretary for the Communist Party Radio Branch in Hollywood, California, for a period of approximately 12 to 18 menths. He advised that the dues were assessed on the basis of 4 per cent of each nember's gross income and averaged approximately \$500 to \$600 a menth. He continued that he finally left the Party because he considered it to be one of icolationism.

During his testimony, Finson identified as Communist Party members, to his personal knowledge, such individuals as:

Stanley Varnan, radio and screen actor Dave Ellis, radio and screen actor Lynn Whitney, radio and screen actores Paul Marion, screen and radio actor Mitchell Lindonan, screen and radio writer Abe Barrows, radio writer and comedian Merman Valdman, screen and radio actor.

Paul Marion - Screen and Radio Actor

Marien testified on October 2, 1932, to the effect that he was a member of the Party in Hellywood, California, during the period 1946 thru mid 1967. He testimony revealed that upon his recruitment into the Party he was assigned to a beginners discussion class where the new numbers were told "how Socialism will eventually come to the United States." He stated that while a member of the Party he learned from his experiences that Russia is against the United States and that the ultimate program of the Communist Party is to everthrow all Capitalistic governments.

According to Marion's testimony, the ultimate aim of the Party in Hollywood was the formation of one craft guild encompassing all the cultural fields in Hollywood under the control and domination of the Communist Party.

During his testinony, Marion identified as Party numbers such individuals as:

Paul Jarrice, writer Jeff Corey, actor Karen Morley, actress Alvin Rummer, actor Maro Lawrence, actor David Volf, actor.

Gene Stone - Badio Writer

Stone's testimeny is being included herein incomuch as he is presently the Executive Director of the Hollywood Arts, Sciences and Professions Council, the most active Communist front organization in the Los Angeles area.

Stone testified on October 6, 1958, and refused to answer all questions propounded to him by the Committee for various reasons including the fact that according to him it was a violation of the Bill of Rights.

2945 to 1948 by on May 23, 1952.

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see identified as a Communist Party member from

the furnished this information

Lunn Thitney - Radio and Serven Actress

Thisney appeared before the MTA on October 6, 1953, and testified that she would refuse to ensure any questions by this Countities which had to do with how she thought, what she read, what she knew and with thou she associated or any question that directly or indirectly related to any of the organizations which have been cited by this Countities as subversive. She further charged that the Countities was violating the First and Fifth Amendments.

On December 4, 1948, confidentially advised that Whitney and an active member of the Radio Group of the Los Angeles County Communist Party. Investigation of Whitney has reflected no recent Communist activity on her part.

Edwin Willer Waz - Radie and Screen Actor

Max appeared before the HCUA on October 6, 1958, and declined to cooperate charging that the Committee is not familiar with the United States Constitution and its amendments. He further charged that the Committee has created and fostered the "black list" and that the Committee is violating the first, fourth and fifth Amendments of the Constitution. At the conclusion of his testimeny, Max three two medals on the Committee table which he described as the Bronz Star and the Good Conduct Medal and declared that "These were once known as 'fruit salad' and that they are now known as 'fraud salad'."

Max is employed as a radio actor for Columbia Broadcasting System. A recent investigation by the Los Angeles Office reflected that Max was a number of the Radio Branch of the Hellywood Section of the Los Angeles County Communist Party from 1946 to approximately 1948.

Dorothy Colline Comingore - Radie and Film Actrese

Comingore appeared before the MCM on October 6, 1952, and declined to cooperate with the Committee charging that they are without the right to inquire concerning her thoughts and beliefs and in so doing are violating the First and Fifth Amendments. It is noted that Comingore was

identified as a Party number by Max Silver in his testimony before the STEL on January 28, 1958.

Paul Perlin - Backlet Metten Picture Employee (Grin)

Perlin appeared before the RCM on October 6, 1958, and refused to cooperate charging, among other things, that this Countities is attempting to destroy the Mill of nights. It is noted that Perlin was identified as a Communist Party nember by Max Silver in his testimony before the MCM on January 24, 1958.

Herman Waldman - Radio and Screen Actor

Valdman, who is known professionally as David Volf, appeared before the MCVA on October 6, 1952, and refused to cooperate charging that the Committee has violated the First Amendment by investigating in a field in which it cannot legislate. It is noted that Valdman was identified as a Communist Party member by Paul Marien and Owen Vinson when they appeared before the MCVA on October 2, 1952.

Abram S. Burrove - Radio Friter and Comedian

had previously appeared before an executive session of the HCUA on March 20, 1951, at which time he took the position that he did not know whether to say yes or no when answering if he had been a member of the Communist Party. He stated that there was ample basis for some members of the Party to have considered him a member, but that he could not honestly state whether he was or was not actually a member.

Burrowe subsequently appeared before the HCUA in public session at Fashington, D. C., on Founder 12, 1952, pursuant to his request after he had been identified by Owen Finson as a member of the Communist Party who had paid Communist Party dues to Finson. During his testimony at this time, Burrows stated that although he had associated with many Party members and had been connected with organizations with Communist affiliations, he himself had never

joined the Communist Party. On the whole, his tastineny use semewhat unsettisfactory, and it is noted that so federated that the four sed that he felt that his recollection of over joining the farm or of signing a farty ears.

<u> Koren Norlan - Notion Pietura Astraca</u>

Merley appeared before a subcountities of the MCTA at Fashington, D. C., on November 18, 1952, in public session and refused to tell the Countities whether she has ever been a Communiet. She declined to answer questions concerning her Communiet affiliations by stating that she was invoking her privilege under the fifth Amendment not to testify against herself. Previous to her testimony, Sterling Hayden, Lee Townsend, Paul Marien and Maro Lawrence had all testified before the HCUA that they had attended Communist Party meetings at which Morley was present.

("Fashington Times Berald," November 14, 1952;

1953 HEARINGS BY HOUSE COMMITTEE ON UN-AMERICAN ACTIVITIES CONCERNING COMMUNISM IN THE MOTION PICTURE INDUSTRY

Filliam Theeler has recently advised that in connection with additional hearings by the MUIA in the Los Angeles area, the current schedule calls for a subcommittee composed of Congressian Doyle and Jackson to open further hearings on March 23, 1953. According to Theeler, it is expected that some 70 witnesses may be called, including approximately 40 from the film industry and the remaining from the educational and newspaper fields. Theeler was unable to advise whether the hearings will be continued long enough to hear all of these witnesses.

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"Menade Internal Security Countities" (Medarran Countities)

During 1952 and 1958, the Senate Internal Security Committee conducted rather limited hearings in connection with Communicat infiltration in the radio, televison and entertainment industry. The witnesses appearing before this committee were, with one exception, connected princrity with the radio and televison field, and their testinony will not be dealt with herein.

The one exception was Judy Holliday, motion picture star of "Bern Testerday" whe appeared before an executive session of this countities on March 26, 1952, and whose testimony was released for public censumption on September 24, 1952.

During the course of her testimeny, Mise Rolliday freely admitted association in varying degrees with several Communist front erganizations but attributed her actions to her own stupidity, her idealism and her faith that these organizations were devoted to the principles which they piblically reported. (Subversive Infiltration of Radio, Televison and the Entertainment Industry - Part IIⁿ released by Senate Internal Security Committee on September 24, 1952)

Paul Jarrice

Jarrico has been identified by witnesses before the House Committee on Un-American Activities as a Communist Party member in the past. According to the "Daily Worker" of October 22, 1952, Jarrice was awarded \$23,400 in his California Superior Court suit against Hew Ierk producer, Monty Proser, in which he charged that Preser refused to pay him \$13,000 and \$2,400 in secretarial and travel expenses due him for his work on the story "Shadow of a Here." The court also awarded Jarrice \$3,000 in punitive damages, a sum provided by California law for willful failure to pay wages. Proser did not context the suit. ("Daily Worker," October 22, 1952;

According to "Counterattack" of January 2, 1953, Judge Orlando R. Rhodes dismissed ocreen writer Paul Jarrice's \$100,000 out against RIO Radie Platures on Fovember 26, 1952. According to this article, Jarrice, when called as a witness before the Rouse Countities on Un-American Activities,

took refuge in the Pifth Amendment and refused to say if he use or had been a Party member. REC then removed Jarrice's name from the screen credits of the film "The Las Vegas Story" fellowing which Jarrice sued REC and Howard Rughes, who was the principal REC stockholder at the time.

Judge Rhedes ruled in distincing this suit and uphelding RIO's right to delete Jarrice's name from the screen oredits that "the defendant did become the object of public disgrace, oblequy, ill-will and ridiculed" by invoking the Fifth Amendment. Judge Rhodes, according to this article, took judicial notice that a person whe uses the Fifth Amendment under the above circumstances "is believed to be by the American people either, first a Communist, or that he has been a Communist, or that he is a Communist sympathizer, or any combination of the three." ("Counterattock," January 2, 1953;

John Garfield

For record purposes in this memorandum, John Garfield, stage and screen star, died of a heart attack on May 21, 1952. It will be recalled that in April, 1951, Garfield appeared before the House Committee on Un-American Activities and denied ever having been a Communist.

("New York Compass," May 23, 1952;

PICTURE INDUSTRY BY THE COMMITTEE OF THE MOTION ACTIVITIES IN THE MOTION ACTIVITIES OF THE HOUSE OF REPRESENTATIVES (February 15, 1958, to July 15, 1958)

1953 BEARINGS BY HOUSE COMMITTEE OF UN-AMERICAN ACTIVITIES CONCENSING COMMUNISM IN THE MOTION PICTURE INDUSTRE

The House Connittee on Un-American Activities (ACUA) held scheduled public hearings at Les Angeles, California, from March 23 through April 8, 1953. According to Villian Wheeler, HCUA investigator, the purpose of these hearings was to continue the Committee's inquiry into the extent of Communist penetration of the motion picture film industry as well as the field of education.

A total of 44 mitnesses was heard at the above seesions. Of these, 31 proved uncooperative and refused to furnish information to the Committee. In doing so, these mitnesses cited various provisions of the Constitution.

Following is a brief summary of the testimony of those individuals who are connected with the motion picture industry in one capacity or another.

COOPERATIVE VITUESSES

Danny Dare - Film Producer-Director

Danny Dare appeared before the HCUA on September 27, 1951, and again on March 23, 1953. In his appearance on September 27, 1951, Dare denied membership in the Communist Party. In his testimony on March 23, 1953, Dare reversed himself and admitted membership in the Communist Party from approximately March, 1939, to June, 1939. At this time, he readily furnished information concerning individuals when he know to be active in the Communist movement. An article appeared in the "New York Merald Tribune" on March 26, 1953, which article sublined the summery of Dare's testimony before the HCUA. According to the article, Dare joined the Communist Party at the invitation of one "Irving Phits." Two years later he was assigned to direct a Hollywood Theatre Alliance production called "Meet the People."

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Dare each the reason he lied previously, that is during his testineny given September 27, 1951; about his membership in the Commist Party, was that he had a good job at the time and "didn't want to lose it." After Dare joined the Party, he was assigned to a cell in Nollywood and attended meetings of this cell at the home of Director Frank Tuttle. He said Tuttle was not there although his wife, Tunia, attended. Dare identified others at cell meetings as including the afore-mentioned Mr. Thite; Pauline Lauber, a secretary; Jessie Burns, studio script reader; Roy Spencer, a writer, and others.

Harold Adolph Hecht - Film Producer and Former Screen Friter

Hecht appeared before the HCUA on March 23, 1953, and admitted he was a member of the Communist Party from 1936 to early 1940. An article appearing in the March 24, 1953, issue of the Vashington "Times Herald" furnished the fellowing information concerning Recht's appearance before the HCUA. Heckt stated, "I was a Communist for some months in 1939, having been recruited into the Party by Irving White and believing that Communica was the defense against Hitler's anti-Semitism." Hecht further stated, "I got on the WPA Federal Theatre Project in 1937 and was put in charge of musical revues. In 1939, I worked on the show 'Sing for your Supper.' There were 200 people in the cast; as many as 500 associated with it at various times. Of those, 40 were Communists, like myself members of a cell in the Project. Fe were supposed to <u>heln all.Communists</u> im the Theatre Project keep their jobs."

David A. Lana - Screen Triter

Lang testified before the RCUA en March 24, 1959, and admitted membership in the Communist Party from 1948 or 1943 through 1946. He freely furnished information concerning former associates in the Communist Party and said that after an early Party indectrination period, he was transferred to a special writers cell. Lang stated that such individuals as John Howard Lawson, Dulton Trumbe, Lester Cole, Paul Jarrice, Dick Holland, and Paul Trivers subtly injected movie scripts with the propagands line of the Communist Party and formed a Communist Porters cell. Lang said he dropped out of the Communist Party when he realized its revolutionary mature.

Silvia Richardo - Sercen Friter

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Silvia Richards testified defers the ACUA on March 25, 1959, and admitted membership in the Communist Party from 1937 or 1938 until early 1946. Miss Richards said a man named Herbert Goldfrank suggested she attend some Communist Party meetings and induced her to be present at a neighborhood branch meating in New York City in the Sunner of 1937. She notually joined the Party in the Vinter of 1937 and thereafter attended neetings of a large neighborhood branch of the Communist Party. Richards "I think I became a Communist because I was young and was irresponsible and because I didn't want to think for myself." She offered to give and did furnish the names of individuals who were responsible for the leadership in her group in the Party. However, she testified all had Party names and consequently she did not know of what value such names would be. Richards informed she was active during Forld For II in Russian For Relief and the American Labor Party. The witness also elaborated on her Communist Party activities after she moved to California and freely furnished information in regard to individuals and situations in connection with her Party activities.

Gertrude Purcell - Screen Writer

Gertrude Purcell appeared before the HCUA on April 8, 1953, and stated she joined the Communist Party in September, 1939, and remained a Party member through the year 1942. No testimony was solicited by the HCUA from Miss Purcell regarding former associates in the Party. She told the Committee she joined the Communist Party inasmuch as she believed it to be a cure for the memace of Fasciem. She informed that during the years of her Communist Party membership, she was subconsciously upset by the Maxi-Russian Pact and ultimately quit the Party since she was tired of being told what to do and what to think. The only individuel concerning when the witness furnished information was Herbert Biberman, the head of her own group, and the Committee did not further pursue questions with respect to other persons in her group.

UNCOOPERATIVE VITVESSEE

Edward Rueback - Film Friter

Auchack appeared before the HCUA on March 23 and again on March 25, 1953, refusing to testify, basing his refusal on a written opinion entered in the United States District Court at Washington, D. C., which held that television broadcast facilities violate the atmosphere of a calk judicial hearing. Huebock atrenuoualy objected to such hearings being so abused. Husback reappeared before the Committee on March 25, 1953, and in response to questions asked by the Committee members stated, "I assert my right to refuse to answer yes or no on the First, Fifth, Einth, and Tenth Amendments of the Constitution." Huebsch has been identified as a Communist by the following individuals whe appeared before the HCUA on the dates indicated: Frank Tuttle, May 24, 1951; Lee Townsend, September 18, 1951; Martin Berkeley, September 19, 1951; Melvin Levy, January 28, 1952; Stanley Roberts, May 20, 1952; and Bernard Schoenfeld, August 19, 1952. An article appeared in the "Noshington Post," March 26, 1953, concerning the testimony of Huebach and stated that Rusboch anasred the Committee members when he protested that their questions violated his Constitutional privileces. The urticle continued that Huebsch "Grew even more wrath when he added, 'To King George III, the Constitution was a questionable document but we are not yet ready to crown King Karold Felde.'* Subcommittee membere said then mould consider a centempt citatien against Rueback.

- Phillip Dey Eastman - Cartoonist-Producer

Eastman appeared before the BCUA on March 23, 1953, refusing to testify concerning membership in the Communist Party and invoking the privilege of the Fifth Amendment. Eastman was interviewed by Agents of the Los Angeles Office on February 4, 1953, and informed that he had nothing whatsoever to say to the Federal Bureau of Investigation concerning his affiliation with the Communist Party or related organizations unless accompanied by his attorney. Who testified at an Executive Session of the HCUA in northwest, California, September 10, 1951, advised that Phillip Eastman attended discussion groups of the Communist Party in 1942 and 1943. However, the

informant was unable to furnish any additional data concerning fastman's affiliation with the Communist Party or other activities.

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Julian Faradau Gordon - Film Technician

Gordon appeared before the ECUA on March 24, 1953, and admitted membership in the Communist Party beginning in September, 1939. Gordon said he helped form the Hollywood Communist Club in 1944 and was the president. of the same club for a period of ly years. Gordon left the Party shortly after the end of World War II. He would answer no questione concerning Communist Party membership of other individuals known to him. Gordon was interviewed by Agents of the Los Angeles Office on February 14, 1950, and April 14, 1950. He admitted membership in the Communist Party for 6 years and said that he dropped out of the Party in the Spring of 1947. Gordon told the Agents he did not care to discuss the identity of any other individuals whom he knew while a member of the Party. Gordon was formerly included in the Security Index in the Los Angeles Office but his Security Index card was cancelled by Ins Angeles letter to the Bureau dated July 15, 1953.

Francis Edward Fargook - Former Film Writer, How Retired

Faragoh appeared before the BCUA on Morch 24, 1953, and refused to answer any questions asked of him by the Committee inasmuch as he invoked the privileges of the Fifth Amendment. Faragoh has been identified as a Communist by the following individuals who appeared before the HCUA on the dates indicated: Meta Reis Rosenberg, April 13, 1951; Martin Berkeley, September 19, 1951. Edward Dmytryk appeared at a Public Session of the ECUA on April 25, 1951, and advised that he was a member of the Communist Party during the years 1944 and 1945. Dmytruk identified Francis Faragoh as a Communist.

Simon N. Lazarus - Film Producer

Lazarus appeared before the HCUA on Mirch 26, 1953, and was questioned about the Independent Productions Corporation of which he has a controlling interest, a film called "Salt of the Barth," the identity of financial contributors to the afore-mentioned corporation, and

the interest, if any, the International Union of Mine, Mili and Smelter Forkers of America had in the film "Salt of the Burth." Lazarue flatly refused to mention the names of any persons connected with the Independent Productions Corporation or the identity of any individuals the more financial contributors to the same company. a reliable informant of the Los Angeles office, informed that in December, 1951, an invitation was distributed to certain individuals, inviting them to attend a gathering in the tome of Sinon Lazarus on December 9, 1951, at which vine a panel of atterneys would present the facts and significance of the legal procedure against the Smith Act under which various members of the Communist Party were being prosecuted. At this meeting, the California Emergency Defense Committee would outline its program. In regard to the California Emergency Defense Committee, a reliable informant of the Los Angeles Uffice, has characterized this organization as one which was formed in the Fall of 1951 to coordinate defense activities and raise funds in behalf of the California Smith Act defendants. This informant states that the California Emergency Defense <u>Committee is Co</u>mmunist inspired, controlled, and dominated.

Ben Maddow - Film Writer

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Maddow testified before the HCUA on March 28, 1953, and refused to answer any questions concerning his Communist Party membership and invoked the privileges of the Fifth Amendment.

a reliable informant of the Los Angeles Office, reported that Ben Maddow was a Communist Party member in Hollywood. California, during the sarly 1940's.

a reliable informant of the Los Angeles Office, said that Ben Maddow was in the writers branch of the Hollywood Section of the Communist Party about 1947 or 1948. He information has been developed concerning Maddow's current Communist Party membership.

David Robison - Film Friter

Robison appeared before the HCUA on Morch 30, 1953, and also refused to answer any questions asked of him by the Committee members and invoked the privileges of the First, Third, and Fifth Amendments.

previously mentioned, on August 4, 1950, identified from

his own experience within the Communist Party sertain officers of the Hollywood Council of the Arth, Sciences and Professions as Communist Party members. Among the individuals so identified was David Robison.

Libby Burks - Dancer

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Burke appeared tefere the ECUA on March 30, 1953, and refused to an ver any questions concerning her Communist Party membership. She invoked the privileges of the First, Fifth, Sixth, Minth, and Tenth Amendments. In her testinony, Burke extered into a lengthy harangue about having been fired from her job at the Ambassador Hotel, Los Angeles, as a result of publicity given to the event of her having been subpoenced by the Committee. She accused the Committee of undermining the free functioning of labor unions, claiming her subpessa was served within a few days after she had made a speech at a union neeting on August 20, 1952. She added that she felt this was not a mere coincidence. In redutting this charge, the Counittee accepted testimony from Deputy United States Marshal George V. Rossini who stated that the subposen was in his possession for service from appreximately July 28, 1952; however, Burke was not located until September 4, 1952. Angeles press releases in the local papers reflect that at the time Burke was served with the subpsena she was filling an engagement as a dancer at the Coconut Grove in the Ambassador Hotel, and that this engagement was cancelled immediately after the service of the subposna. A reliable and highly confidential course of the Los Angeles Office advised on July 9, 1949, that Burke was a member of the Cultural <u>Section of the Los Angeles C</u>ounty Communist Party in 1949.

Virginia Wullen - Actress

Mullen testified before the HCuA on April 8, 1953, and refused to answer questions concerning her affiliation with the Communist Party, using as her defense the Fifth Amendment of the Constitution.

a reliable informant of the Loe Angeles Office, informed that Mullen was a member of the Mollywood Club, Los Angeles County Communist Party, in 1944 and the Edendele Club of the Los Angeles County Communist Party in 1947. Mullen is presently a Security Index subject of the Los Angeles Office.

Robert Facksman - Publiciet

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Fackanan appeared before the FCEL on April 8, 1959, and refused under the previsions of the Fifth Amendment to answer any questions propounded by the Countities. A reliable and confidential source of the Los Angeles Office informed on September 9, 1944, that one Bob Vackanan, who is probably identical with Rebert Machanan, was a member of Club "C" of the Northwest Section of the Los Angeles County Communist Party and had been recruited into the Communist Party and had been recruited into the Communist Party during 1944. This informant, on November 19, 1945, advised that Bob V., probably identical with Rebert Machanan, was a member of the Franklin Club, Los Angeles County Communist Party, under the name of Frank Burton. Wackanan is now a Security Index subject of the Los Angeles Office.

Clement Wilenchick - Actor

Vilenchick appeared before the HCUA on April 8, 1953, and declined to answer any questions concerning his Communist Party membership, citing as his refusal the First, Fourth, and Fifth Amendments. Two reliable and confidential sources of the Los Angeles Office informed that Clement Vilenchick was associated in varying degrees during the years 1944 and 1948 with the People's Educational Association, Thomas Jefferson Bookshop, and the American fouth for Democracy. The People's Educational Association and the American fouth for Democracy have been cited by the Attorney General under the provisions of Executive Order 10450. According to the Thomas Jefferson Bookshop was used as a distribution autlet for Communist literature in the Los Angeles area during the period 1944 to April, 1947.

Frank Tarloff - Briter

Turloff appeared before the RCM on April 8, 1953, and declined to answer any questions concerning his Communist Party membership, invoking the privileges of the First and Fifth Amendments. Turloff still refused to answer any questions concerning his Communist Party membership after he had been advised that pavid lang, Richard Collins, and Lee Townsend had identified him as a member of the Communist Party.

Shinen Ruskin - Actor

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Auchin appeared before the ACUA of April 0, 1953, and refused to ensure any questions concerning Communist activity and also cought the protection of the First and Fifth Amendments. A reliable and confidential course of the Los Angeles Office informed that Shimen Ruckin, in January, 1949, was a member of the miscellaneous group of the Los Angeles County Communist Political Association. This miscellaneous group was a successor to the Northwest Hollumond Section of the Los Angeles County Communist Party.

leariek loung

Medrick Young appeared hefore the FOUA on April 8, 1953, and refused to answer questions concerning his Communist Party membership, using the Fifth Amendment to the Constitution as his defense. Concerning Toung's appearance before the HCDA, a newspaper orticle in the April 9, 1953, edition of the "Los Angeles Times" summarized his testimony. The article stated that Young was a violently antagonistic witness who called the Chairman of the Committee "a contemptible liar" and who refused to answer any questions concerning his membership in the "I will not answer any Communist Party. Young said, questions propounded to me as a matter of coercion. will not cooperate with a committee that refuses to confront me with my accusers." At one point during the hearing, Toung retorted, "I think this is a diegusting procedure. Young, with inflammatory words and tone, berated the Committee's stand on racial equality, the right to work. and peace of the world. According to a reliable source of the Los Anceles Office, one Hed loung, in 1943, was a member of the lith C. D., Communist Farty, his individual, according to the informant, was, in 1943, on a leave of absence in the Armed Forces. informant, however, could not positively state whether this particular Red Toung was identiced with Redrick Toung. Mr. William A. Pheeler, Special Investigator for the #CUA, advised in September, 1952, that he had information to the effect that Redrick Young, in the early 1940's, was a member of the Communist Party. Theeler added that this information was obtained from a reliable source which he did not desire to disclose.

Information concerning the testimony of David A.

Lang, Silvia Richards, Gertrude Purcell, and Edward anabach
was taken from Part 1-5 of the "Hearings Before the Committee
on Un-American Activities, House of Representatives, 83rd Congres
First Session, March 23-April 8, 1953."

On May 4, 1953, the MTEA resumed hearings in New York City with emphasis upon the New York entertainment field, education and the press. Following is a brief summary of the testinenty of those witnesses who are connected in any capacity with the nation platers industry:

Artie Shaw - Orohestra Leader

Artie Show appeared before the MCMA on May 4, 1953, and admitted association in purying degrees with Communist front organisations, giving as a reason the fact that he wanted peace. Then confronted with the fact that an individual named Lee Townsend had told the Committee earlier that Show joined a Communist Party branch in Los Angeles in 1946 and attended five or six meetings, Show branded that as "false testinony." He told by attending three meetings which he believed were Communist meetings but testified he never signed a Party application oard or joined the Party. He further testified that he did not know the names of meet persons who attended the alleged Hellywood Communist meetings but would supply in Executive Session the names of two individuals which he recalled.

("Daily Worker," May 5, 1953;

Jan Gornen - Song Writer

Gornsy appeared before the above Committee on May 6, 1958, and refused to say whether he ever was a Communist. It is noted that Gorney had previously been identified as a Communist by several individuals in testimony before this Committee.

("Vashington Post," May 7, 1953;

Lionel Stander - Actor

Stander appeared basers the above Connittee on May 6, 1958, and reminded the Countitee that he ever before it in 1960, that he was not then a Communist. He surther testified that he was not a Communist today. Then asked if he ever was a Communist, he declined to answer on constitutional grounds. During the course of his testimony, he declared that "just to be neutiened before this Countitee is like the Spanish Inquisition." It is noted that Stander had previously been identified as a Communist by several individuals before this Countitee. ("Evenine Star." May 7, 1958; Washington Poet," May 7, 1958;

Lee S. Subineen - Breadesy Preducer

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Schinson testified before the BCMA on May 7, 1953, and semitted freely that he had supported a number of organizations subsequently listed as subversive testifying that in the 1960s he lent his name to any cause on the side of "depency" and "poace." Be further testified that he was not now a number of the Communist Party but elained his privilege under the Fifth Amendment of the constitution in answering any further questions about his Communist Party affiliations. It is noted that Subinson had been previously identified as a Communist by Fartim Berkeley in Berkeley's testinony before the above Conmittee on September 19, 1951. ("Few York Herald Tribune." May 8, 1953; "New York Hirror," May 8, 1953; "New York Hirror," May 8, 1953;

Zacharu Schwartz - Cartoonist

In his testimeny before the above Committee on May 7, 1953, Schwartz testified he had joined the Communist Party in 1940 in Hellywood, where he was at the top of his profession as an animated cartoen artist, because he felt the Party esemed to be the only organization putting up a fight against intolerance. He further testified that he "realized later that it was not and found in the Party another hind of intolerance." He stated that he became "so disgusted with its dictation to members" that he left the Party, coming to New York in 1945.

("New York Herald Tribune," May 8, 1953;

Mertiner Offner - Theatrical and Television Producer

In his testinony before the above Connittee, Offner refused to answer questions concerning his Communist affiliations on the grounds he would be a witness against himself. During the course of his testineny, he stated that all the investigations in Hollywood had "not revealed one instance of subnersive activity." It is noted that on June 26, 1930, he was a seliable source of the Los Angeles Office, advised that Offner had been a member of the Communist Party in Hollywood for several years prier to 1948, at which time he disassociated himself from the Communist organization in Hollywood. It is further noted that Offner is presently a Security Index subject of the Low Tork Office, ("The Verker," May 16, 1958;

Arnend D'Bracen - Friter

In his testineny before the above Connities, D'Esseu refused to answer pertinent questions concerning his Commist affiliations, and in response to one request for his assistance he replied "I respect you as a Congressman. But as such you are a public servent and I consider you as my servent, and if I don't choose to have your approval, I don't need it. Ind I don't choose to," D'Vascum had previously been identified as a Communist by Martin Berkeley in his testineny before the NCM on September 19, 1951. ("The Morker," May 10, 1953;

Robert Rossen - Producer and Director

Rossen appeared before the ECUA on May 7, 1953, and freely testified as to his Communist associations, naming a total of 53 Hollywood figures who had been known to him in the mat as Communists.

concerning Communist activities in Hollywood from 1937 to 1947 and furnished two lists of names, the first of which consisted of individuals when he identified as having been Communist Party members in Les Angeles during the period 1937 to 1947, and the second of which included these persons when he feels were Communist Party numbers some time during that period but was unable to state this of his own knowledge. ("Vashington Post." May 8, 1953; "New York Mirror," May 8, 1953;

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Danage Suit Charging "Blacklisting"

On March 10, 1958, a suit totaling \$51,750,000 mas filed in Superior Cours at Les Angeles, California, by 28 former Hellywood notion picture writers and players against virtually every notion picture producing organization in the Hellywood area. The plaintiffs charged that they had been "blacklisted" by the film industry since they refused to tell the HCMA whether they had ever been nambers of the Communist Party. Included as defendants along with various notion picture producers were several nembers of the HCMA.

Each of the plaintiffs demanded \$2,250,000 with their petitiens dividing this figure as \$1,250,000 in actual damages and \$1,000,000 in punitive damages.

For record purposes, there are listed below the petitioners in the above complaint:

Michael Vilson	Fri ter
Gale Sondergaard	Actress
Howard Dasilva	Actor
Howland Chamberlin	10ter
Fred Graff	
	Actor
Alvin Rumer	Actor
Denald Gorden	E rite r
Robert Lees	Fri tor
Robert L. Richards	Triter
Valde Salt	Friter
Philip Stevensen	Tri ter
Louise Zoussean	Tri ter
Alfred L. Loui tt	Friter
Paul Jarrice	Tri ter
Abrahan Linceln Poleneky	Tri ter
Films Shere	Friter
Heria Verkvita	Zesearcher
Paul Perlin	Toobaletea
fur Indore	Priter
Ideard F. Ruebeck	Tri ter
Frederie Binalde	Tri ter
Louis Solomon	
	Fri ter
Anne Revere	Actress .

It is noted from the Annual Report of the Nouse Counities on Un-American Activities for the year 1952 (NULL Report - 1953) that all of the above plaintiffs, with the exception of writer Lexis Selemen, have been identified in evern testimeny by witnesses before NULL hearings in 1951-1953 as having been numbers of the Communist Party. It is further noted that with the exception of writers Wilms Shore, Suy Indore, Edward F. Rusbeek, Frederic Rinalds and Louis Selemen, all of these plaintiffs have appeared under subposes before NULL during the hearings of 1951-1953, but each refused to affirm or deny past or present membership in the Communist Party.

office, has identified Solomon as having been a member of the Communist Party in Followed during the 1940s. He is the husband of priter Films Shore mentioned above.

Among the atterneys whe prepared the complaint in this matter are Ben Margolie and Filliam B. Reterman, both of whem were named as having been affiliated with the Communist Party by witnesses in eworn textimony before the HCUA in 1951-1953. Both of these individuals appeared before this Committee in October, 1953, but refused to affirm or dany past or present numbership in the Communist Party.

Sidney Buckman

It will be recalled that Buchman was the subject of contempt of Congress proceedings for refusal to appear before the HCUA in January, 1952. According to the "New York Herald Tribune" dated March 13, 1953, Buchman was convicted on March 12, 1953, and faced a maximum penalty of one year in Jail, \$1,000 fine or both.
("New York Herald Tribune," March 13, 1953;

Lucille Ball

In March, 1953, former Special Agent who is a member of the Board of Birectors of the Marchael Heart Association, confidentially advised

that the program for the fund drive in February, 1959, of the Estional Ecart Association was to be centered around a Mr. A Mrs. Seart of 1968, " and that the two individuals who had been tentatively selected were Lucille Ball and her husband, Dest Arnas.

centiated that he had heard from a fairly reliable source that the MCMA night possibly subposes Lucille Ball in 1959, thus reflecting unfavorable publicity on the above organization. No. Villiam A. Pheeler, Special Investigator, MCMA, edviced that he had obtained information to the affect that Lucille Ball had registered to vote in 1936 expressing her preference for the Communict Party and that upon interview by him she stated that she had done so only at the insistence of her grandfather who was losing his mental balance and repeatedly "nagged" his family to register as Communists. Theeler related that in view of her explanation and insemuch as extensive investigations and hearings held by the MCM in Hollywood had failed to reflect that Ball has over been a Party member she will not, in his opinion, over be subposmed to appear before this Committee.

It is noted that informants who have been familiar with the identities and the activities of members of the Communist Party in the notion picture industry have not reported any information reflecting Communist Party membership on the part of Bull.

Gene Telly

According to advice received in February, 1953, from OFI, the Havy Department is preparing to precess Gene Kelly whose legal name is Eugene Curran Kelly and who is a member of the Haval Reserve, under the provisions of the Service Loyalty Program and would like to use information concerning Kelly which had been previously obtained by the Bureau from the Hard Same Same of the Colly and Jurnished to CEI. According to the name been desired in the early 1940s by Y. J. Jerome, a leading member of the Cultural Committee of the Communist Party, that Sene Kelly, motion picture actor and dancer. was a concealed number of the Communist Party.

. INVESTIGATION OF COMMUNIST ACTIVITIES IN THE MOTION PICTURE INDUSTRY BY THE COMMITTEE ON VE-AMERICAN ACTIVITIES OF THE HOUSE OF REPRESENTATIVES (July 15, 1953 - December 15, 1953)

1953 Rearings by House Committee on Un-American Activities Concerning Communism in the Motion Picture Industry

The "Los Angeles Times" of Nevember 26, 1953, reported that five individuals testified "behind closed doors" in the Federal Building in Los Angeles on Nevember 23, 1953. The one-day hearing was conducted by Representative Donald Jackson and Representative Clyde Doyle, both of California.

Following is a brief summary of the testinony of those individuals who testified and who are connected with the notion picture industry.

COOPERATIVE VITUESSES

Villiam L. Alland - Film Producer

According to the newspaper article in the "Los Angeles fines" previously mentioned, Alland told reporters he joined the Communist Party in the middle of 1946 and dropped out of the Party at the end of 1949.

Alland said, "I got some psychetherapy which helps a let. They found out I was taking psychoanalysis and told me not to come to meetings. I never came back except for a couple of meetings.

"On a political basis, I never was particularly an enthusiast. I got fed up with feeling like a criminal and participating in an activity which at this time certainly is criminal."

Alland said he believes ninety-five per cent of the Communist Party members are "emotionally and mentally disturbed the way I was."

"The basic problem is that the Communicaterty separates the people from the Covernment," Alland said. "They nake you feel you ove no allegiance to the Covernment. Following this line of reasoning, you go along with almost anything they say or do against the Covernment."

An ex-combat pilet in the United States Air Force, Allend is presently employed by Universal-International Pletures and came to Los Angeles in 1949 with Oreen Vellee' Mercury Theater group. The article concluded by stating that Representative Jackson said that "Alland has furnished the Connittee with 'several' new identifications were in the radio and television field than in notion pictures. He emphasized, however, that the new identifications were not numerous and said this indicates the Connittee has just about scraped the betten of the barrel."

Mix Mathan Benoff - Screen and Radio Comedy Friter

The "Los Angeles Times" newspaper article reported that Benoff also appeared before the Committee and according to Representative Jackson, Benoff elaborated on his previous testimony given before the same Committee in Los Angeles on March 24, 1953. Representative Jackson said Benoff affered no further identification of "Party Workers."

Wilton Merlin - Friter

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The "Los Angeles Pines" newspaper article informed that Merlin, who was president of the Radio Friters Guild in 1952, appeared voluntarily before the Committee to answer attacks which he said had been made by a publication to the effect that the Radio Friters Guild was Communist deminated.

Representative Jackson told reporters that Merlin denied he had been a member of the Communist Party at any time. He acknowledged, however, that he had joined a number of Communist front organizations but got out of them as soon as they had been identified as such.

A newspaper article appearing in the "Tashington Star" on September 30, 1953, furnished a brief Gunnary of testineny released by the Rouse Counittee on Be-American Activities on September 29, 1953, concerning Executive Testinony taken by the Counittee on June 3, 1953, in Rollywood, California.

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Appearing at the June 2, 1953, session were Lee J. Cobb, actor; Babbette Lang, formerly employed by the Screen Friters Guild; Beland F. Fibbee, notion picture and radio writer; and Charlette Barling Idams, who was associated with the Screen Cartoonists Guild.

Pollowing is a brief summary of the testinony of these individuals as outlined in the pamphlet released by the House Committee on Un-American Activities entitled "Investigation of Communist Activities in the Los Angeles Area - Part Six."

All four persons appeared voluntarily before William A. Wheeler, investigator for the Committee on Un-American Activities, House of Representatives.

Lee J. Cobb - Actor

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Cobb testified that he joined the Communist Purty in 1940 or 1941 in New York City and renained in the Party until early 1946. Cobb furnished information concerning individuals whom he knew to be active in the Communist Party novement in Hollywood.

Cobb related how a Communist project he said was led by John Moward Lawson "failed miserably" in an attempt to rewrite a standard book of precepts on acting. The precepts were prepared by a prerevolutionary Bussian actor and director who "broke down into scientific terms the elements involved in the creation of a role and thereby made possible a asgent practical attack for the actor."

Cobb added that the Communists in Pollywood flopped when they tried to inject their idealegies into the precepts. Cobb admitted affiliation with a number

of Communist front organizations and claimed that the well known Ducles letter "was shocking to me and it coincided with my general disenchantment with the Party methods."

Babbette Lang - Former employee of the Screen Writers Guild

Ars. Lang testified she joined the Communist
Party in 1942 since she believed the Communist Party "was
in the ferefront in furthering the progression of the war
and anti-Masiem." Lang said she attended indoctrination
classes for twelve or thirteen weeks and named the other
people who attended these classes with her. Lang stated
she was assigned to several clubs or branches of both
the Communist Party and the Communist Political Association
and eventually left the Party in 1945 or early 1946. Mrs. Lang
testified she dropped out of the Party because "I didn't
like the feeling that the American Communist Party might
be taking directions from the Russian Communist Party."

Roland W. Tibbee - Notion Picture and Radio Writer

Kibbee testified he joined the Communist Party in 1937 and was a member of the Party for two years. Kibbee stated he joined the Communist Party in Hollywood at a time when he was unemployed and frustrated and disillusioned as a young writer.

Ribbee related his attendance at Communist Party meetings in Hollywood during the period of his membership and named other individuals who were present at these meetings.

Ribbee said he left the Party on an "informal basis" the same way he "drifted" into the Party prior to the signing of the Ritler-Stalin Pagt.

Charlette Barling Adams - Formerly associated with the Screen Cartoonists Guild

Adams testified that she was a member of the Communist Party from 1936 to 1946. She furnished the names of various persons known to her as members of the

Communist Party groups of which she was a member. Adams said she eventually left the Party because "I get tired of being told what to do" and that "dropping out of the Party was not a sudden thing. Over the last year or two that I was a member, I had become increasingly distillusioned with it actually."

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Lucille Ball - Screen and Television Actress

On Friday, September 4, 1963, Lucille Ball, acreen and television actress, voluntarily appeared before William A. Wheeler, investigator for the Committee on Un-American Activities, House of Representatives, and said that in 1936 she registered to vote the Communist Party ticket. Miss Ball explained she so voted to appease her grandfather "because he was so radical on the subject." Miss Ball denied Communist Party membership or attendance at Communist Party meetings.

On this same date, before Mr. Theeler also appeared Desiree E. Ball and Fred Henry Ball, mother and brother respectively of Luaille Ball. They were questioned concerning the appearance of their signatures on a nominating petition for the Communist Party for the year 1936. Both stated that they signed the nominating petition to satisfy the whime of Fred C. Bunt, grandfather of Lucille Ball.

UNCOOPERATIVE VITNESS

John Brown - Radio and Stage Actor

The newspaper article in the "Los Angeles Timee" of Hovember 24, 1953, informed that Brown, who has played the role of "Digger O'Bell" on the "Life of Riley" series, was an uncooperative witness according to Representative Jackson. Brown refused to answer questions about his Communist Farty membership under the protection of the Fifth Amendment.

Brown was accompanied into the hearing room by his attorney, John B. Tietz, and after a brief appearance, left hurriedly without connent.

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The "Loe Angeles Pines" article of Hevenber 24, 1953, also informed that David Connene, a studio technician, was also subpossed by the Countities. He did not testify, however, because he was undecided as to whether he should be represented by counsel and his subposses was extended indefinitely.

VII ASSOCIATION OF MOTION PICTURE PRODUCEDS, INC. (AMPP)

This organisation was incorporated in California in 1924. As of July, 1947. it was affiliated with the Motion Pieture Producers and Matributers of America, formerly known as the "Hayes Office." Among the efficers in 1947 were Eric Johnston, President, Y. Frank Freeman, Chairman of the Soard, and James F. Byrnes (former Secretary of State), Counsel. In 1947 Johnston publisly declared: "No are determined that subversive propagands, government pressure or political conscrabing will never underwine the freedom of the screen, which, like the freedom of the press and radio, is indispensable to a free America. (VII, 1, 2)

James Howie, counsel for the AMPP, advised that in July, 1947, Eric Johnston addressed the officers of the Association and declared:

"We must have legal proof that a person is a Communist or otherwise subversive before this office will recommend that he be fired, because most persons in the industry are working under contract, which would result in legal suits for damages. We will cooperate with responsible agencies of the government to unearth subversive activities, but we are not in agreement with some of their methods."

Johnston indicated that he did not like the publicity-seeking committees which were injecting political angles into their investigations and, in particular, mentioned Dies, Bankin, and Thomas as being in this category. (VII, 2)

According to Howle, there was considerable controversy in the AMPP over the advisability of establishing a committee to investigate and eliginate Communists from the motion picture industry. Some members felt that the AMPP should restrict its scope to the making of recommendations to the industry. (VII, 2)

Eric Johnston's personal assistant in 1947 was Edward T. Cheyfits. Cheyfits advised Bureau agents in 1942 that he had been a Communist Party member-at-large in Ohio, but was expelled shortly after the signing of the Soviet-Masi Pact because of an article he wrote in opposition to that pact. No evidence of ourrent Communist activities on Cheyfits; part was obtained in 1947. (VII. 2, 3)

With reference to the attitude of Hollywood producers toward the elimination of Communists, a reliable former number of the Communist Party advised in November, 1947 that these producers had been aware of Communist activity in their industry for many years. Investigations were attempted before, but they were always headed off. The informant pointed out that although Louis B. Mayor and Jack L. Marner, two top producers, had condessed Communism, the AMPP, of which Mayer and Marner are leading figures, employed Paul MoMutt (former Governor General of the Philippines) to de everything possible to halt the 1947 investigation. Modest allegedly fought right willing side the attorneys for the Communists and used the same arguments relating to free speech and Constitutional rights as they did. Rrid-Johnston also did everything in his power to have the investigation called eff. (VII, 5)

Source-references are to Sections and pages in the Running Memorandum ourrent as of 7-15-49, of which this is a condensation.

Paul J. Burker JC

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According to this informant, the producers could have stopped the formation of the "Countitee for the First Amendment" with a word, but they did not do so. That Countities supported the "Hollywood Tem." (VII 5,6)

In Ontober, 1947 the "Hollywood Tens" were eited for contempt by the House Un-American Activities Committee for refusal to answer questions concerning Communist Farty nembership. In Hovember, meetings of representatives of the major Hollywood studies were held in New York City, according to Paramount Studies. The meetings were held to discuss the altuation facing the motion picture industry.

Eris Johnston took the position that the industry should not employ Communists in spite of law suits and all the men in attendance finally came to an agreement on this point. Johnston was then instructed to go to Washington to work out an edict with James Byrnes, which the industry would support. Describe persuaded Johnston to hold up the edict until the industry agreed to take positive steps in support thereof. (VII, 6, 7)

The producers appointed a committee composed of L. B. Mayer (chairman).

Dore Schary, Walter Wanger, Edward Mannix and Joe Schenk.

felt that the inclusion of Schary and Wanger would eliminate charges of redbaiting. The committee's purpose was to enforce the producer's demands regarding
the expulsion of Communists. (VII, 9, 14)

As a result of these meetings, Eric Johnston made a widely publicised statement in which he said that the "Hollywood Ten" had done "a tremendous disservice to the motion picture industry and to the cause of democracy."

During one of the recesses of the New York meetings Sam Goldsyn allegedly told Y. Frank Freeman that he personally intended to hire any of the Communists who were fired and pick up some good talent, and then watch them closely for possible propagands. (VII, 11)

Informant the producers would have to take definite action concerning Communists employed in the industry. He remarked that the box office was forcing them to take action — "that's one language they can understand; even Sem Goldwyn can understand it." (VII, 14)

A meeting of the AMPP was held December 5, 1947, to acquaint the screen directors, actors and writers guilds with the producers' action concerning Communist numbers. At this meeting both Walter Wanger and L. B. Mayer criticised the House Committee's methods. Informant declared that the meeting was no place for making attacks on the Congress of the United States.

(VII. 14, 15)

Mayer, upon being asked whether the producers' action against Communists was based on economic or patriotic reasons, replied that the action was taken for economic reasons. This caused consternation. The Director's Guild, which had taken such a positive stand the night before, felt that much of the good which the Producers' Countities could hope to do had been mullified automatically by Mayer's statement. (VII, 15)

As a result of this meeting, it was agreed that a committee would be formed; it would have two representatives from each Guild to keep the guilds informed of anti-Communist action taken by the producers. (VII, 15)

The companies employing the "Hollywood Tem" "dismissed them in December, 1947 and blacklisted them," according to the Communist-line publication, Labor Fact Book (#9), p. 75.

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In January, 1948 informant extensive action would be taken against Communists in Hollywood unless that action were forced on the industry by the House Committee. He felt that continued House Committee action would bring box-office pressure to bear on the studio heads. (VII, 17)

The informant stated that the major producers were strongly influenced by a lawyer's committee lad by Mendel Silberberg. The informant deplored Silberberg's (lack of a positive approach to the Communist problem. (VII, 18)

form a committee made up of producers and the talent and craft guilds which would handle problems affecting the industry other than labor. It would be a labor-management group and would deal with, among other things, Communism in industry. One problem facing the committee was the suits in excess of \$3,000,000 brought against the producers by the discharged Communists.

II. ASSOCIATION OF MOTION PICTURE PRODUCESS. INC.

Les Angeles Informant Proported that the greatest influence among the producers in the Motion Pisture Producers Association are Micheles and Joseph Schanck inasmuch as Micheles Schanck controls Notro-Galleyn-Mayor and Joseph Schanck controls Insutioth Contury Fuz. This informant expressed the opinion that without doubt the Schancks are the most powerful persons in the mation picture industry and while both have preclaimed that they are anti-Communist neither has taken any optive stand in fighting the Communist issue in the industry. The informant advised that Micheles Schenck has placed Dore Schary in the position of top production executive at MIM and in this position Schary is able to make final production decisions without the confirmation of Louis B. Mayor.

Against Communism in January 1950 reported that George Scholsky, New York newspaper columnst, had written an article lashing out at individuals in the motion picture industry who seemed to be refusing employment to those persons who had appeared as friendly witnesses before the House Committee on Un-American Activities. The American Javish League Against Communism had circularized Scholsky's article urging those who agreed with him to write latters to Louis B. Wayer which circularization had caused such a deluge of mail to Mayer that the last time he was in New York he had expressed his displeasure to Scholsky at which time he also told Scholsky how much he, Mayer, is opposed to Communists and Communism.

Treported that Scholsky told Mayer in substance that he should go back to Lee Angeles and first the Communists from his industry.

a dinner in Los Angeles in bouce of Rupert Hughes and that Mayer had been smong those who spoke praising Hughes. Informant reported that during his talk Mayer remarked on his disapproval of Communism stating that a point should be made to see that such termites were driven out of the motion picture industry. According to the manufacture of the American Junish League Against Communism had subsequently written Mayer that he was impressed with Mayer's remarks against Communists in the motion picture industry and requested a capy of Mayer's speech in order that it might be circulated in Los Angeles and vicinity. This individual received no answer from Mayer for approximately a month and then was advised that Mayer had spoken only from notes and would not have a copy of his speech.

Filip services to those opposing Communism.

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VII. ASSOCIATION OF MOTION PICTURE PRODUCERS, INC.

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Pictures, advises that he is not smare of any Farty influence within the industry at the present time, and that the netiem picture industry, through the Association of Metiem Picture Producers, is still fighting the Commist farty and will continue to do so. According to each major film producing company in Hellywood has a tep-ranking afficial in the organization who is responsible for keeping Communists and suspected Communists off the payrell. At Paramount Pictures, no talent whatever is hired without being as thoroughly acreened as it is possible for the studio to do.

States that the same situation exists at such studios as Universal - International, Varner Brothers, and Columbia.

that stories and scripts written by individuals whom the House Committee on Un-American Activities exposed as Communists are being purchased under different names. However, himself, has no personal knowledge of such activity and he feels that, if it is true, it is more likely that the independent producers are doing it since they are not members of and are not controlled by the policies of the Association of Motion Picture Producers.

VII. ASSOCIATION OF MOTION PICTURE PRODUCIES, INCORPORATED (July 1, 1955, through December 31, 1955)

October 31, 1955, that there was at that time no evidence of any Communist influence or Communist Party infiltration in this association nor have Communist elements in the past exerted any influence on this group. The pointed out that the Association of Notion Picture Producers, Incorporated has, in the past, endeavored to adopt: I measures to eliminate Communist Party members and Communist influences from the motion picture industry and motion pictures and has cooperated wholehearted y with Government agencies and organizations which are endeavoring to expose publicly and eliminate Communists from the industry. In this regard, according to the association has cooperated with the House Communists from the industry. In this regard, according to the association has a cooperated closely with the American Legion in connection with that organization's expose of Communism in the motion picture industry.

VIII MEN YORK RANIFICATIONS OF THE MOSTON PICTURE INDUSTRY

The concretip of notion pictures is centered in New York. All studios of major importance maintain offices there for the handling of flameial arrangements. The New York offices have little to say about production spart from expenditures, (VIII, 1)

Concerning Communist influence in the financing of notice pictures, former writer for <u>Require</u> Magazine, stated in 1947 that he had observed no circut approach by Communists themselves or their fronts into the field of financing pictures. Frequently, however, anti-Communist, capitalist financial groups have played into Communist hands by purchasing and filming a successful Broadway play which followed the Party Line. (VIII, 3)

evident in the field of talent: writers, readers, directors and Hollywood was very evident in the field of talent: writers, readers, directors and actors and agencies. During NPA days Communists established control over the talent schools and have profited thereby (politically) ever since. In about 1946, the Communist group in New York decided that Hollywood should be a "closed shop" for Communism. Efforts along this line were suspended when Congressional and local inquiries were began concerning Communist infiltration of the sotion picture industry. (VIII, A,5)

According to Communists have also infiltrated the reviewing and critic field, praising Communistic actors, plays and pictures, and condemning "undesirable" once. (VIII, 5)

found little evidence of Communist influence in screen magazines. (VIII,

a resident of Hollywood, was a sember of the Young Communist League in New York and was a young actress there, 1936—12. She was aided and advanced by her affiliations with the YUL, which had cells in the dramatic schools. These cells eperated through the American League Against War and Fascism which was cited by the Attorney General as being within the purview of Executive Order 9835. (VIII, 7-9)

Among the groups named by the case being Communist-influenced were The Theatre Collectives, The Theatre of Action, The Theatre Union, The Actors' Laboratory, and The New Theatre League School, According to young actors and actresses were indectrinated with Communism while going through the Communist mill in New York, and many of them became Communists to advance their careers. (VIII, 9-11)

Labor

Very few pictures and filmed in New York. Accordingly, Communist infiltive few picture labor is reported to be negligible there. (VIII, 12)

Progressive Theater

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A document, apparently prepared by Communists in 1944 or early 1945, and dealing with Communist activity in the theatre field, was obtained by this Eurosu-in February, 1949. It was generally critical of the lack of Communist activity in the cultural and theater fields, and made several specific recommendations. Among

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NOTE: Source-references are to Section and page of Running Memorandum current
as of 7-15-49, of which this is a condensation.

these were: meetings of Marxist cultural leaders to analyse the role of the thester; preparation of a program for theater and cultural workers; establishment of a people's theater; consideration of the formation of a national subsidiard theater; holding of Marxist study classes to reach sultural members; production of "progressive" plays; constant medilication of theater collection on all issues; associated of recruitment among actors and cultural members; and publication of sultural articles in the Daily Worker. (VII, 25:

In October, 1947 it was determined that the building housing the Mational Headquarters of the Communist Party - USA had recently contained a document regarding the establishment of a "professional, progressive theatre" to combat. "the drive toward fascism in this country" with its allegally well organised: attack on all progressive ideas in the field of culture. The staff would be "under the jurisdiction of the cultural commission." Productions would compete in quality with those of good Broadway producers. The development of a sustaining audience organisation was held to be the key to the political objective and financial strength of this plan. No further developments were reported. (VIII, 14-16)

Actors Equity Association (AEA)

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The AEA is a branch of the Associated Actors and Artistes of America, and E is an A.F. of L. affiliate. A "left-wing" minority in the AEA was defeated in the election of officers buld in June, 1947. Actor the left-wing, pro-Communist group tried in 1947 to liveralise the MA's rules governing the voting rights of junior members, and also sought the admission of new junior members. He indicated that the group of young members was under the controlled influence of the left-wing faction. (VIII, 21,22:

Formation of a Group to Combat Loyalty Investigations

In February, 1948 a movement was launched in New York City among actors, dramatists, and othermassociated with the arts, to combat national and state loyalty investigations and other alleged consorship and suppression of artistic freedom. (VIII, 22,23)

On March 26, 1948 the <u>Faily Norker</u> reported that an "All-Arta Stop Consorship Committee" (AASCC) had not the night before in New York. This group was apparently a development of the movement described in the preceding paragraph. The AASCC, according to the <u>Deily Norker</u>, would attack the House Committee on Un-American Activities and the Tennay Committee. They keynote address was given by one of the ten Hollywood writers cited for contempt by the House Committee on Un-American Activities in the fall of 1947. (VIII, 23)

An article in the West Coast Communist newspaper, <u>Feople's World</u>, of March 30, 1948, stated that the AASCC woulds (1) hold a "counter-trial" whenever the Thomas Committee held one; (2) organise "Stop Conscrabin" committees in all principal feities, and (3) give moral and financial support to the ten "Unfriendly Mitnessee" from Hollywood who appeared before the HCUA in October, 1947. (VIII, 24)

On June 4, 1946, according to a New York informant, a party was held in the apartment of theatrical producer George Rose for the purpose of raising money to assist in the defense of the "Hollywood Tea." Two of the "Tea" were speakers

at the party; \$1,200 was collected. The party was sponsored by the "Committee Against Fear" - believed to be identical with the "Freeden from Fear Committee." The latter committee was cited by the 1948 Tenney Report as a Communist Conduction."

People's File Clas

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File Club had been organised. It was dedicated to fulfilling the people's need for good films -- for "socially meaningful" files. The first program of the Club was to consist of a Polish and Soviet file. (VIII, 25)

VIII. HE YOM RANIFICATIONS OF THE MOTION PICTURE LINES THE (July 16, 1949, to April 15, 1950)

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The Daily Worter of May 4, 1949, described a review of the program entitled "Now is the Time" which was produced under the auspices of the Masic Section of the Cultural Division of the Communist Party. Pilm strips were shown at this program which was designed as a hard hitting May Day show. Only one performance of this program was given which was held on April 30, 1949, and was in hence of the indicted leaders of the Communist Party.

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New York Informent the October 20, 1949, advised that the Writers Section of the Cultural Division of the Communist Perty had issued a statement captioned "A Statement To Our Fellow American Writers" which in substance pointed out that every reactionary government in history had tried to arrest the vote by arresting its more militant prophets and partisans. The statement them indicated that evidence of such a development in the United States appeared in the case of the Hollywood Ten who were convicted and sentenced not because they were Communists but because they defended their constitutional right to the privacy of their political opinions.

A new stage group known as the New Studio Group is located at 1697 Broadway, New York City, and corresponds closely to the Actors Laboratory in Hollywood. Arong those connected with the New Studio Group are Hume Gronyn, Marlin Brando, Carl Mauldin, Sem Levens, Bobby Lewis, Edward Daytryk, Tennesses Williams and Jessica Tandy.

Office, in discussing the legitimate theater in New York as a Communist recruiting ground, stated that there is presently a plan to decentralize the theater and to establish two theaters in every state, one for adults and one for children. This source indicated that this project is to have its headquarters in New York City and that Congressmen Pamanual Celler was attempting to obtain appropriations from Congress to further this movement. According to the informant, the name of this new group would be the American Mational Theater Association and that it was being promoted by a left wing faction which had its headquarters in the Hudson Theater Building in New York.

People's Drame

The June 19, 1949, issue of the Norton reported on this group as a people's theater comprised of a sineere international group of young progressive theater artists which had launched its career of presenting plays which served the people's cause. The first play produced was "They Shall Not

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Dist by John Humsley. The article then urged support of the new group

ACTORS EQUITY ASSOCIATION

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Office reported that there presently is a jurisdictional flight within Actors Equity with attention primarily to designation concerning salaries being paid to actors appearing on television programs. According to this source, the "laft element" is attenting to force a high scale of unges for television actors in order to do sumy with television entirely. According to the source, a jurisdictional dispute concerning the actors appearing on television is in progress, with jurisdiction being claimed by Equity, by the American Ouild of Variety Artists and the American Guild of sumis Artists, the Sorsen Actors Juild and the Screen Extres Quild. According to the source, efforts are being made to set up a television authority known as TVA and that a card in any one of the entertainment unions would entitle an individual to be employed in TVA.

This source furnished a list of fifty individuals comprising the Actors Equity Council as of August 3, 1949. Of these fifty members, sixteen therein were described by this source as either Communists or Communist sympathisers.

This source commented concerning Clarence terment, Fresident of Equity, that he does not believe Derment is a Communist but feels the pressure of the "left" and is very conciliatory to further his own ends. This source described Louis Simon, the Executive Secretary of Equity, as inclined to the left, however, he does not consider him redical. With regard to Angus Duncan, the Assistant Executive Secretary, this source described him as a "week sister" who does not have a political opinion.

JEFFARSON THEATER WURK SHOP

The January 6, 1950, issue of the Daily Morter announced that the Jefferson Theater Work Shop for the past mouth and a half had been producing "Awake and Sing" by Clifford Odete. It is believed that the Jefferson Theater Work Shop is an affiliate of the Jefferson School of Social Science.

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FILE. MEN YORK MANIFICATIONS OF THE MOTION PICTUM INDUSTRY (April 16, 1950 to June 23, 1950)

Individuals Reported to be Communists or Communist Sympathisers Active in the Entertainment Field

New York source of information the properties to the New York Oxfise that in the legitimate theater in New York are several individuals who are either Communists or Communist sympathisers who are in a position to further the careers of young actors and actresses. This source reported that these individuals, whom the informant described as "fellow travelers," require that young actors and actresses "favor the cause and play ball" or it is impossible for them to be employed. He also expressed the opinion that as a result of this some individuals in the theater embrace Communism in order to be assured employment.

This source thereupon identified the following individuals whom he considered as Communists or sympathetic to the Communist cause who are in the theater today. Pollowing the name of the individuals hereinafter set forth is a brief identification of the individual from the files of the New York Office.

Cheryl Crawford - In June, 1948 New York source reported that Crawford was a member of Stage for letter, which organisation New York informant in March, 1948, reported was a group operated under the direction of the Communist Party.

John Randolph - New York source of information the Landolph's Communist Party many sortimer Lippman. Former New York informant in June, 1941, reported that Lippman was a member or the Theatrical Section of the Communist Party.

Inther Adler - Adler is reported to have served with the Abraham Lincoln Brigade during the Spanish Civil War, and former New York informant and Additional that during April, 1965 Adler attended a mount of the Veterant of the Abraham Lincoln Brigade. This organization has been cited by the Attorney General as within the purview of Executive Order 9835.

Flia Eagen - During December, 1947 Les Angeles informant advised that it was his epinion that Kasan was a Communist. New York informant the advised that Kasan

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was one of the signers in June, 1968 of a telegram to Poderal Judge Marold E. Median protecting the jail scateneing of three of the defendance in the recent Communist trial in New York City.

Ruth Gordon - Chicago informant reported that Gordon during 1967 was a sponsor for the Sational Conference of the Civil Rights Congress. This organization has been cited by the Attorney General as within the purview of Executive Order 9835.

Anne Revere - On May 19, 1965, Los Angeles informent and Advised that Envere was affiliated with the communist Party in Hollysood.

Mars Connelley - New York informant reported that Connelley endorsed a statement to Judge Medina protesting the jail sentences of three of the defendance in the Communist Party trial.

Jose Perrer - During an interview with the Voice of Freedom Committee in January, 1950, it was learned that Ferrer was a sponsor of the Voice of Freedom Committee, which Committee was cited as a Commist front by the Tenney Committee in California.

Howard Da Silva - In the 1969 Report of the California Tenney Committe, Da Silva was listed as a sponsor of the Scientific and Cultural Conference for World Peace held in New York City under the auspices of the National Council of the Arts, Sciences and Professions. This report of the Tenney Committee cited the National Council of the Arts, Sciences and Professions as a Communist front.

Rivard G. Bobinson - The 1969 Report of the California Tenney Condition states that Bobinson is a prominent actor "frequently involved in Communist fronts and causes."

Stells Adler - Bur Tork source of information

Tork Office have both reported that Afler is a spensor of the Voice of Freedom Committee, previously described. The 1949 Report of the California Tenney Committee also reflects she was a spensor for the Scientific and Caltural Conference for World Peace, previously described.

Mady Christians - New York source of information Lu 1940 stated that she considered Christians, at that time one of the officers of Actors Squity, as either being a Communist or a Communist sympathiser. New York source of information to the leaders in 1949, advised that Christians was one of the leaders in the "left wing" of Actors Equity.

Gene Kelly - New York informants and constrained information concerning the Matienel Committee to Oust Milbo sponsored by the Civil Rights Congress which reflected that Kelly was one of the committeenen. The Civil Rights Congress has been cited by the Attorney General as within the purview of Executive Order 9835. New York informants in July, 1967, stated that Kelly was a Communist or a Communist sympathiser.

Norman Corwin - During July, 1947, New York informat stated that Corwin was very close to the Commement Farty although he could not say that he was a card carrying member of the Farty although he was spoken of in laudatory terms by Farty officials.

Sam Manamaker - The 1949 Report of the California Tenney
Committee reflects that Wanamaker was a sponsor of the
Scientific and Cultural Conference for World Peace,
previously identified. New York informant

December, 1946, furnished a copy of a letter issued to
sembers of the Abraham Lincoln Brigade announcing
Wanamaker as an entertainer at a function sponsored by
this organisation, which has been previously identified.
The "Daily Worker" of October 27, 1949 stated that a
secting was to be held under the auspices of the New
York Council of the Arte, Sciences and Professions to
protest the conviction and holding without bail of the
Communist Party leaders. This article stated that Wanamaker
would marrate the program at the meeting.

Dorothy Parker - The 1949 Report of the California Tenney Committee reports that Parker has been active in numerous Communist fronts and causes, including several which have been cited by the Attorney Consral as within the purview of Executive Order 9835. New York informant in July, 1947, advised that Parker had been considered a "valuable alliance" of the Communist Party and that he believed that at one time she had been a member of the Party.

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Carson Kanin - New York source of information reported that Kanin was considered by him as a well known Communist in theatrical circles.

Kenneth McGowan - New York source of information stated that this individual is located in Holly-wood and is very sympathetic to the Communist cause.

John Carfield - New York informant in July, 1947, stated that Carfield was a Communist and had been active in Communist attempts to infiltrate the motion picture industry.

Philip Loeb - New York source of information divised that in her opinion Loeb is a Communist.

Frederic March - New York source of information dvised that in her opinion March was a member or the pro-Communist faction within Actors Equity. Hew York informant Padvised that March is a Communist and had been a member of the Communist Party for many years. Source of information ! a former high official in the Communist rerey or communia, advised that in the summer of 1937 March had attended Communist Party meetings of the Club District leaders which were held at Xarch's home in Los Angeles. Los Angeles informent during June, 1948, stated that he was of the opinion that thousands of talented individuals had not reached stardom or prominence in motion pictures because they did not have the proper viewpoint toward the Communist movement and that many talented people in the New York area were influenced along Communist lines by such persons as March whe, this informant stated prefers to spend his time on the New Tork stage rather than in Hollywood.

Leonard Bernstein - The 19k9 Report of the California Tenney Committee stated that Bernstein was a sponsor of the Scientific and Cultural Conference for World Peace previously identified.

Peter Lyon - Lyon is a radio script writer who was described in the "Daily Worker" of December 2, 1943 as a "progressive radio script writer." The December 22, 1943 issue of the "Daily Worker" amnounced that Lyon together with Howard Fast had written a skit to be presented on the tenth anniversary of the Brichstag Fire Trial. New York informant in February, 1947, advised that Fast was a member of the Bational Cultural Commission of the Communist Party. In May, 1947, Army Intelligence described Lyon as "a known Communist."

Fredi Washington (Miss) - In May, 1946, New York informant reported that Washington was a member of the Professional Branch of the Communist Party and that she was the sister of Isabel Washington, the first wife of Congressman Adam Clayton Powell, Jr.

Theodore Ward - New York informant that ward's true name is lance Flippin Jerfers, that he is a Negro playwright and that the 1950 winter catalog of the Jefferson School of Social Science lists ward as an instructor at that school. This school has been cited by the Attorney General as within the purview of Executive Order 9835.

Ota Hagen - The May, 1949 issue of "Civil Rights Information Bulletin," issued by the St. Louis Chapter of the Civil Rights Congress, contained a purported message from Hagen expressing her disappointment at her inability to meet with members of the St. Louis Chapter of the Civil Rights Congress. This organisation has previously been described.

Lee J. Cobb - New York source of information has advised that Cobb's true name is willie Jacob. Lee ingeles informant in May, 1947, advised that Cobb was a number of the Lee ingeles County Communist Party.

John Houseman - New York source of information advised that Houseman is also known as John Davies Hauseman. Former New York informant in October, 19hf, reported that Houseman was "gional associate of Orson Welles and in newspaper and theatrical circles was regarded as sharing Welles' political beliefs and was referred to as a "Communist."

The properties that Houseman was considered as having been closely associated with several persons who learned far to the left in their political views but that he was not known as a radical.

Plorence Eldridge March - New York information reported that in February, 1946 Mrs. March was scheduled to speak before a meeting of the Independent Citisens Committee of the Arts, Sciences and Professions. This organisation has been cited by the Tenney Committee as a Communist front. The "New York Times" of May 26, 1946 listed Mrs. March as Vice-Chairman of the Congress of American Women while the official publication of that organisation in March, 1947 listed her as President thereof. This organisation has been cited by the Attorney General as within the purview of Executive Order 9835.

Herman Shumlin - New York source of information advised that Shumlin is also known under the name of Herman Elliott Shumlin. The "New York Daily Mirror" of February 17, 1965 listed Shumlin as a spontor of a dinner under the auspices of the Mational Council of American Soviet Friendship. New York former confidential informant in August, 1965, reported that Shumlin had served as Chairman on March 22, 1965 of a fund raising dinner by the Joint Anti-Fascist Refugee Countities. Both the Mational Council of American Soviet Friendship and the Joint Anti-Fascist Refugee Countities have been cited by the Attorney General as within the purview of Executive Order 9835.

Peoples Dram, Inc.

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New York informant for Pebruary 10, 1950, furnished a mimographed letter on the letterness of the above organization indicating its headquarters to be at 17 West 24th Street, New York City. This letter stated that the group had been created out of the live needs of the working people and announced that it would begin a summer session at Ingoslav Hall-with an announced program of three plays. This letter pointed out that reviewers representing such publications as "The Daily Compass," the "New York Pest," "Daily Worker" and others had used such phrases in commenting on Peoples Drama as: "The can now say - proudly and accurately that we have a peoples theater;" "- a crusading left wing stage full of fire and seal;" and "There is obviously more used than ever for a fighting progressive stage."

The above-mentioned letter reflected that Lee Momets and Oregor Taken were listed as Press and Production Manager respectively of Peoples Drama. New York Informant in May, 1915, reported that Memets spoke at a play produced on May 5, 1940 for the benefit of a woman's Communist Party club, during which talk he condemned the House Committee on Un-American Activities and took up a collection to fight the Fundt Mill. With regard to Gregor Takes, New York informant in April, 1919, advised that Takes was the former Literature Director of the Artists Section of the Communist Party in New York City.

The following individuals were reflected as sponsors of Peoples Brawn, Inc. These individuals will be briefly identified by information appearing in the files of the New York Office.

Farl Robinson - New York informant in March, 1949, advised that Robinson was formerly a member of the Cultural Section of the Communist Party and at that time was a member of the Carlson Club of the Greenwich Village Section of the Communist Party.

Arnaud D'Ussean - New York informant the In October, 1948, advised that D'Usseau was a contributing editor of "lasses and Mainstream." The "Daily Worker" of January 25, 1958 announced that "Masses and Mainstream" would be a new cultural magazine formed by merging the publication "New Masses" with "Mainstream." "New Masses" was cited as a Communist publication by the House Committee on 'h-American 'ctivities.

Norman Corwin - Corwin has been previously identified.

Edward Chedorov - New York source of information

the New York
Office have both advised that Goodsov was a spensor of
the Voice of Freedom Committee, previously identified.
The 19k9 California Tunney Committee also reported
that Chedorov was a sponsor of the Scientific and
Cultural Conference for World Peace, previously
identified.

Arthur Miller - An anonymous source advised that in 1943 Miller applied for membership in the Communist Party, at which time he gave his occupation as that of a playwright. According to this source, Miller was accepted as a member of the Stuyvesant Branch of the Communist Party.

Victor Samrock — An anonymous source advised in 1941 that Suarock was a member of the League of American Writers. This organisation has been cited by the Attorney General as within the purview of Executive Order 9835.

Sau Manamaker - Information concerning Vacanakar has been previously set out.

Jose Ferrer - Information concerning Ferrer has been previously set forth.

Howard Fast - New York information in February, 1947, advised that Fast was a nember of the Mational Cultural Consission of the Communist Farty.

Harry Granick - in anonymous source, in Docember, 1963, advised that the name it. Granick appeared on a list of persons comprising the New York County Corrittee of the Communist Party.

joul Strand - The Office of Yaval Intulligence, in April, 1942, advised that Strand's name had appeared frequently on Communist lists.

Morrie Carnovisky - New York source of information has advised that Carnovisky is also known under

the name of Morris Chrnovsky, Maurice Carnovsky and Morris Chrnowsky. Los Angeles informant for in March, 19th, advised that Carnovicky had not transferred from Branch AA, Section 6 of the New York Caly Communist Party to the Hollywood Branch of the Los Angeles County Communist Party.

Clifford Odets - Los Angeles informant in February, 1956, stated that Odets was a sensor of the Communist Party and one of the Party's favorite propagandists in this country. He also stated that Odets was a charter number of the League of American Writers which has been previously described.

Lee Burwitz - Am anonymous source, in Movember, 1943, furnished a photostatic copy of the membership list of the Morthwest Section of the Los Angeles County Communist Party which reflected that Burwitz was a member of Branch B, Northwest Section of the Los Angeles County Communist Party.

Artie Shaw - The 1959 Report of the California Tenney Committee states that Shaw has been identified in smorn testimony as a Communist.

Paul Robeson - Former confidential informant during April, 1964, advised that Robeson was a Communist Party member under the name of John Thomas. How York informant the in December, 1969, advised that Robeson was Chairman or the Council on African Affaire. This organisation has been cited by the Attorney General as within the purview of Executive Order 9835.

Canada Lee - the New York Office furnished information indicating that Lee, in March, 1969, was a member of a countities for a testimonial dinner sponsored by the Voice of Preedom Countities which has been pursionally described. New York source of information in Merchan, 1967, advised that Lee was a member of the pre-Communist Section of Actors Equity.

Albert Malts - Ice Angeles informant in December, 1943, advised that Malts was a member of the Commnist Party. He is also one of the "Hollywood Tem."

Additional sponsors of Peoples Drame, Inc. on whom the New York files do not reflect derogatory information ares Een Boyar; John O'Shaughnessy; Martin Mitt; Barrie Stavis; and Benne Schneider.

Suspected Communists or Communist Sympathisers In "Come Back Little Sheba"

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New York source of information the current Broadway hit, "Come Back Little Sheba," whom this source considered to be either Communists or sympathetic to the Communist cause. Of these individuals the only ones on whom derogatory information appeared in the files of the New York Office were:

Will Geer - on whom information was received through
the New York Office that
he was a sponsor of the Voice of Freedom Consistee,
previously identified. According to the 1949 Chifornia
Tenney report, four was a sponsor of the Scientific
and Cultural Conference for World Poace, also previously
identified.

Polly Rowles - whom confidential source advised in 1949 had submitted a letter protesting the dismissul of William Y. Sweets by the Phillips H. Lord Agency From his position as Director of two radio shows, who was dismissed by the company because of his alleged membership in the Communist Parti.

The other individuals listed by confidential source was about the information was available in the files of the Now York Office weres Robert Canningham; Louise Guspman; Oles Facians Rull Krause; Olive Stacey; and, Arnold Schulman.

"Freight"

The column "in Stage" by Joseph T. Shipley which appeared in the May 20, 1950 issue of the "New leader" was devoted to a review of the play "Preight" by Fermeth Unite which Shipley stated "wittingly or unwittingly toos the American Communist Party line." His analysis of the play indicated that the paralleling of the Communist Party line occurred through presenting the those of equality of the races.

VIII. <u>HET TORK RAMIFICATIONS OF THE MOTION PICTURE INDUSTRI</u> (June 24, 1950, to December 31, 1950)

There follows a resume of information concerning Communist infiltration into various entertainment centers and intellectual groups, et ceters, in the New York City area:

Actore Studie

The state of the s

The Sevember 27, 1950, issue of "Show Ensiness" reported that the above group was epensored by Elia Euron, Cheryl
Cranford and Lee Strasberg and had announced a new class in
playeriting to begin in January, 1951 to be taught by Clifford
Odets.

Studio forest individuals in the entertainment field who are
known to have pro-Communist sympathies. He stated that the
Studio has the same backing as the Asters Laboratory in Hellywood.
This latter group was cited as a Communist front by the Tenney
Committee of California.

With regard to the individuals mentioned above, Odeta was reported to be a Communist Party member in 1944 by Los Angeles Informant for the Party was considered as a Communist Party member at the time of his first important play, "Buiting For Lafty."

Concerning Karan,

information in July, 1950 to the effect that in 1935 and 1936

Karan had been a member of the fuculty of the New Theater League,

cited as a Communist front by the Nouse Committee on Un-American

Activities, and in 1941 had been an entertainer for the American

Friends of the Chinese People, also cited as a front by the

ECSL. The informant stated that in 1947 and 1948, Karan was a

sponsor of People's Sange, cited as a front by the Tenney

Committee. The informant further stated that he had heard that

Karan has recently made some anti-Communist statements but he

continues to use many Communists and Communist sympathicars

in his stage and screen plays.

Fith regard to Cheryl Cranford, and indused in July, 1950 that she had been a number of the Justity of the New Theoter League, previously described, had been a number of Stage

of

for Action and a sponeor for the Countities for the First Anendrest, both of which have been cited as Communist fronts by the Tenney Countities. The same also etated that it has been reported that Cranford is now alli-Communist, although she continues to use well-known Communists in plays which she produces. In addition, in February, 1950 she use a signer of an anious curies brief requesting the Supreme Court to review the convictions of Laucen and Trunds, two of the Tallywood 10.

July, 1950 that Straeberg had been connected with a number of Communist fronts in the past.

Artista Leggue of America

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The "Daily Worker" frequently carries announcements of functions of the above organization and on April 16, 1950, announced the group would conduct a forum at the International Workers Hall, which would include discussions by two individuals, one of whom was associated with the Jefferson School of Social Sciences and the other affiliated with the Hational Council of American-Soviet Friendship. Both these groups have been cited as within the purview of the Loyalty order.

reperted in 1968 that the Lagrae had been organized by individuals of leftist tendencies. A lagrae had been organized by individuals of leftist tendencies. A lagrae had seen fork City, also of known reliability, reperted that is 1948 the League had requested its nembers to participate in the 1948 May Day Parade. This individual also reperted that at that time the President of the Artists League was Rechwell Kent, who was described in April, 1950 by the lagrae of concealed Communist.

Brighten Film Girele

The June 28, 1950, edition of the "Duily Forter" reperted the organization of this group as a newly formed progressive
group specializing in rare film revivals. The article stated that
Duvid Plats, the film editor of the "Duily Forter," would be the
guest speaker at the first showing.

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The April 28, 1950, edition of the "Daily Vertur" reported the above group was established by faul Robeson, Margaret Vebeter, and Carl Van Beron for the purpose of fighting for the employment of Negroes in the arts and the eradication of the "Negro sterestype" in the art fields. The March 5, 1968, edition of the same paper reported that for the provious three years the erganization had been verting for full integration of Negro arts in all forms of American culture. This group has received considerable publicity in the "Daily Verker" and, according to New York Informant the "Daily Verker" and, according to New York Informant the "Daily Verker" and, according to New York Informant the "Daily Verker" and, according to New York Informant the "Daily Verker" and, according to New York Informant the "Daily Verker" and, according to New York Informant the "Daily Verker" and, according to New York Informant the "Daily Verker" and, according to New York Informant the "Daily Verker" and, according to New York Informant the "Daily Verker" and, according to New York Informant the "Daily Verker" and, according to New York Informant the "Daily Verker" and, according to New York Informant the "Daily Verker" and, according to New York Information of the Daily Verker" and the "Daily Verker" and, according to New York Information of the Daily Verker" and the Daily Verker and the Daily Verke

Contemperary Films, Inc.

Wen York Informant at September 18, 1950, advised this organization is located at 80 fifth Ivenue, New York City, and has as its aim the making available at a reasonable cost "the most ou istanding films of all nations." The informant reported that its publications reflect that it distributes 16 mm. films to schools, fraternal organizations, trade unions, discussion groups, oto. The informant stated that most of the films distributed seemed to be partial to the Howiet Union and its satellites. New York Informant that Information that as of December, 1947 the International Yorkers Order Film Division had been taken over by Contemporary Films, Inc. The IVO has been cited as mithin the purview of the Loyalty order.

The Dance-Droma School, Inc.

The Fovember 18, 1950, edition of "Show Sucinees" announced the establishment of the above school at 115 Fest 58nd Street, New York City. The article stated the school may being established by Sonnie Bird; that classes in dance instruction were to be conducted by Sird and Ronne Jul; that classes in acting were to be conducted by Jeseph Anthony and Marjoria

Dasilva. In addition, special contacts were to be conducted by Morrie Carnoveky.

Fith regard to Aul, the winter, 1950 catalog of the Jefferson School of Social Science, reflected that Aul was conducting a dancing class at the school. This school has been afted by the Attorney General as within the pure ion of the Loyalty order.

With regard to Carnoveky, Lee Angelee Deferment in March, 1944 identified him as a Communical Parky number.

Jewish Musia Allianae

Jew York Informant in May, 1950 reported that this group claims to be the first music cultural organization of the progressive working class nevenent" in the United States and that its many choruses and orchestras all over the country were "serving as instrumental in the mobilisation of the masses in their fight for peace and unity and in the struggle against reaction, faccism and anti-Semition." The informant further described this group as the "oultural wing of the Jewish Communist nevenent in the United States" and as operated under the leadership of the Mational Jewish Commission of the Communist Purise.

Hem Playerickts. Inc.

The July 19, 1957, edition of the "Daily Forker" contained an article concerning this group and reported that its plane and programs would make it "the nest important outsural development in the last few years." The article stated that the organization was dedicated to a plan of production and that it was out to build up a theater culture that would express the "aspirations of the people and fight the decadent culture of importalism." The director of the group was indicated to be Bernerd Rubin and it plane to present plays by Herb Tank, Rubin and Howard Past. Just was also described in the luguet, 1950 edition of the "Daily Forker" as a number of the Board of Tank Playwrights, Inc. Forner New York Confidential Informant Tank For October 13, 1950, adviced that he had seen Inst at meetings of the Intional Connittee of the Communist Party during the 1930's and that Inst was definitely

a Communist Party member. The August 6, 1950, edition of "The Verker" also announced that Mike Gold, who is described as "America's leading proletariat writer," had joined the Board of New Playwrights, Inc. This article described the organization as the "best news the left-wing theater audiences have heard in the last few years."

Originals Only

reliability advised in September, 1950 that this group is a small theater group located at 430 6th Avenue, New York City. He advised that Tow Hill was the organizer and that one Don Stewart was active therein. He etated thathe believed the group was a "hot bed of Communism" and stated that the group received daily consignments of the "Daily Worker" and frequent correspondence from the Civil Rights Congress, which organization has been cited as a Communist front by the Attorney General

Peoples Drama

New York Informant in June, 1949 reported that this organization was a Communist front and had a theater located at 405 Nest 41st Street, New York City. The literature of the organization indicates that it presents shows, dramas, comedies and musicals that take the "people's side." The "Daily Worker" of June 13, 1949, commented on the play, "They Shall Not Die," presented by this group and then stated, "We can now say proudly - and accurately that we have a people's theater." New York Informant that we have a people's theater." New York Informant That You was a people of the Uneensboro Communist Party Club had attended a play at the Peoples Drama Reatre, 212 Kldridge Street, New York City, and during intermission signatures were obtained to peace petitions and donations were made to the theater.

Peoples Drama was then located at 6 Fifth Avenue and that it was now being referred to as "Peoples Drama School of the Theater" and that officials of the group had the reputation of being either Communists or Communist sympathizers.

Stanley Theater

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On November 7, 1950, the furnished information concerning her attendance at the above thetter. She advised that the theater contains a store devoted to the sale of Russian music, Russian newspapers, periodicals and books; that on November 5, 1950, she had attended the theater to view a ploture which depicted the great friendship between the Soviet Union and Communist China. She stated that the plature publicized pro-Communist Chinese elements and was received with enthusiasm by the patrons. This theater features Russian Liles.

There follows a brief statement of information concerning alleged Communist influence in certain entertainment presentations in New York City:

"Just For Laughs" (Musical)

The November 13, 1950, issue of "Show Business" reported that Hy Kraft was working on a story for the above musical. Los Angeles Informant of the August 10, 1950, reported that Kraft is a Hollywood writer and was a member of the Communist Party within the informant's experience. In addition, Los Angeles Informant has identified Traft as a Communist Party member about 1948.

"Peter Quirke" (Play)

The November 13, 1950, issue of "Show Business" reported that Sam Wanamaker was the director of the above play scheduled to open in New York City on January 15, 1951.

May 18, 1950, described Wanamaker as a "goncealed Connunist."

"The Kidders" (Play)

The November 13, 1950, edition of "Show Business" reported that Harold Clurman was doing the casting for the above play which was written by Donald Ogden Stewart and was scheduled to open in New York in January, 1951.

Concerning Clurman, and been a sponsor of the American

WORK

Counittee for the Protection of Foreign Born, which has been cited as a Communist front by the Atterney General, and in 1940 had been a sponsor of the League of American Friters, which has likewise been so designated. The informant advised that Clurman had been a member of the Advisory Council of the Theatre Arts Committee, which was cited as a Communist front by the Tenney Counittee and had been a contributor in 1935 and 1937 to "New Masses," which was cited as Communist by the ECVA.

Fith regard to Stewart, Les Angeles Informant reported that in August, 1950 Stewart had been a member of a special group of the Communist Party in Hollywood in the early days of the movement in that city.

"Traveler Without Luggage" (Plan)

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The Sovember 27, 1950, edition of "Show Business" announced that Alfred Drake was to be starred in the above new play. On May 18, 1950, the starred described Drake as a "concealed Communist."

There follows a brief resume of information concerning Communist infiltration of labor groups in the New York City area:

in the fall of 1950 advised that there is a definite group within the Screen Directors' Guild in New York City whom he believes to be either Communists or Communist sympathizers. He advised the headquarters of this group is located at 369 Lexington Avenue, New York City; that it has approximately 100 members and that the current officers and board of directors are in his opinion, free of Communist influence with the possible exception of Fillian Resnick, who is a nember of the board of governors. This source identified the following individuals as being, in his opinion, possibly pro-Comminist or sympathetic thereto: Rudolph Carlson, Irving Learner, Sidney Kaufman, Villiam Resnick, Hans Richter, Henwar Bodakiewicz, Julian Raffman, Marvin Rothenberg, Joseph Bothman, Bernard Rubin, Eduin Scharf, Lee Seltzer and Walter S. Stern. He also advised there were a few others whom he would put in this same classi-fication but that the above individuals were his principal suspects. He was unable to furnish any specific evidence of actual Party affiliations on the part of the above individuals.

WOR

On November 34, 1950,

a member of Local 306, Notice Picture Operators Union, advised that this local is now being operated by a clique which many of the member-ship of the union consider to be pro-Communist. The informant advised that Amilie Stephen D'inxille, who was elected to the position of union delegate in December, 1949, was in his opinion a Communist or a Communist sympathizer for the reason that he had supported Fito Murcantonie in 1949 and 1950. He further stated that D'inxille has been accused of being a Communist by various members of the local and has not denied the accusation. The informant reported that Benjamin Sheer is Assistant Delegate for the union and a close friend of D'inxillo. He was formerly Brooklyn delegate of the union but had vacated his Brooklyn job when union officials were required to sign non-Communist affidavits under the Taft-Hartley law. According to the informant, members of the local do not consider the President, Herman Gelber, to be a Communist but believe that he night be a sympathizer inasmuch as he has favored D'inxillo and Sheer.

Service of the service of the

In addition, the informant advised that Al Aptiker, a member of the local in the past, has made collections for Russian War Relief and the Spanish Loyalists. The informant has also heard that during the World's Fair in 1939, Aptiker was used by the Russians to hire all the motion picture operators at the Russian Pavilion. One other member of the local, Abraham Weisburd, according to the informant, was considered to be a Communist. On June 12, 1948, New York Informant identified Weisburd as Branch Organizer for the Motion Picture Operators of the Industrial Branch of the Cultural Division of the New York State Communist Party.

VIII - MEN YORK RAMIFICATION OF THE MOTION PICTURE INDUSTRY (January 1, 1951 to June 15, 1951)

Labor

ported that Local 602 of the American Federation of Ausicians is the New York local of this union and her a membership of approximately 30,000. He reported the last elections of officers was held December 7, 1950, which elections were wen by the anti-Communist group. This informant furnished a list of names of members of this local who had been Communist Party members at one time, which information had been obtained from two members of the local active in the Communist Party in the 1930's. He furnished the names of twenty-five such individuals.

On March 7, 1951, elso furnished information concerning the American Federation of Musicians stating that neither the International nor Local 802 are Communist-dominated and he estimated that out of 33,000 members of the local there are no more than 500 Communists or Communist sympathizers. This informant furnished a list of 65 current members of Local 802 whom he believed to be either Communists or Communist sympathizers, insamnoh as they are active in the group in the local which supports the Communist Party line.

This source on May 2, 1951, reported that Local 802 of this union had contracted to furnish the bands for the 1951 May Day Parade and pursuant to the contract had furnished 33 bands.

On February 21, 1951, furnished information concerning Local 306 or the notice Picture Operators Union in New York City. This informant advised the local has a membership of approximately 2250 and expressed the opinion that the rank and file membership is anti-Gommunist but the officers are either Communists or Communist sympathisers. Of the officers he named

Jilly May

Amilio S. D'Insillo as being a Communist or Communist sympathiser and then listed the following local members whom he so classified; Ben Schor, Sen Horrel; Al Aptiker, and Abe Veisburd.

On November 2h, 1950, similar information concerning this local and the individuals previously mentioned was furnished by

Actors Equity

The April 20, 1951 edition of the New York Times reported that Actors Equity on April 19, had gone on record as holding that "participants in the Communist conspiracy should be exposed as enemies of the nation."

American Guild of Variety Artists

On January 9, 1951, reported that the National Headquerters of the American Guild of Variety Artists is located in New York City and the Guild has an approximate total membership of 45,000 representing variety artists including those in night clubs, theaters, hotels, circuses, ice shows, et cetera. This source stated that he did not believe the organisation was dominated by Communists and the officers an far as he knew were free of any Communist character with the exception of Gypsy Rose Lee who had received considerable publicity following her listing in "Red Channels." Confidential Source on October 6, 1950, advised that Lee had always been considered sympathetic to the Communist Movement.

Association of Documentary and Television Pilm Cameramen

On July 27, 1750, divised that the above organization follows the Communist Party line. On August 8, 1950, divised that in his opinion the association was dominated by the Communists.

1950, advised that several members or the association were suspected of being Communists or Communist sympathisers.

On Pebruary 6, 1951, the Mational Association of Broadcast Engineers and Technicians representing technical employees of American Broadcasting Company, the Mational Broadcasting Company and RCA Victor. Treported the association has a membership of approximatory 200 to 250 of those engaged largely in camera and sound work for television and for documentary and educational film for educational and college organisations. This informant stated that the association's officials had been reluctant to sign a non Communist affidavit required by the Taft-Hartley Law and some had refused to take office rather than sign such affidavit. He expressed the opinion, however, that there is only a small group in the association who are real Communists.

Committee For The Negro in The Arts

The January 17, 1951 edition of the Daily Worker reported that the susical "Just a Little Simple" was near the dnd of its run and that it had been sponsored by the Committee for the Megro in the Arts. The article indicated the above mentioned susical was written by Alice Childress who has been active in the pro-Communist group in the entertuinment field according to Confidential Source

New York Informant has reported that the work of this committee had formerly been carried out by the Cultural Division of the Mational Megro Congress.

Dramatie Workshop

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The January 8, 1951 edition of "Show Rusiness" reflects that the Dramatic Workshop was presenting in New York City, a play entitled "A House in Berlin." The February 26, 1951 edition of this same publication announced that Dramatic Workshop was presenting "Macbeth."

The Dramatic Wrightop was cited as a Communist front by the California Committee on Un-American Activities in its 1948 report.

Jefferson Theater Vorkshop

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The Daily Worker of January 9, 1951, reported the Jefferson Theater Workshop was to present a comedy "Hight Music" by Clifford 'Odeta': early in February. This article mentioned that the workshop had produced "Rebearsal" by Albert Halts during the past season.

The Jefferson Workshop is part of the Jefferson School of Social Science which has been eited by the Attorney General as within the purview of the Loggity Order. Albert Malta mertioned above, is one of the Hollywood lo."

National Council of the Arts, Sciences and Professions (ASP)

The January 12, 1951 edition of the Daily Worker reported that the film "Without Prejudice" made in the Soviet Union and reported as "anti-Imperialist anti-Racist, would be shown on January 13, 1951, under the sponsorship of the ASP.

The February 22, 1951 edition of the same paper reflected that a resolution had been adopted at a semi-annual meeting of the Board of the ASP accusing the United States Board of Parole of discriminatory treatment against eight of the "Hollywood 10."

Division of the ASY sponsored a midnight meeting on March 24, 1951, which was addressed by Ben Margolis who spoke concerning the House Committee on Un-American Activities and pointed out that witnesses could take refuge in the 5th Amendment. The next speaker was Howard DaSilva who read a long statement which he had not been allowed to read before the HCUA the theme of which was that he stood on his American rights, would never yield to "Fascist" incursions on them and would continue to fight for peace and democracy.

The next speaker was Vill Lee who attacked Larry Parks for his admissions before the MCUA.

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The next speaker was Gale Sondergaard who defended her refusal to answer questions of the HCUA identifying the House Committee with the forces leading to war and fascism and identified herself and others like her with the anti-fascist and "peace loving" forces.

the Advertising Division of the ASP had sponsored a meeting concerning ways of combating weekly anti-Communist newsletter "Counterattack." Among the speakers at this meeting were Millard Lampell and John Randolph.

The April 12, 1951 edition of the Daily Worker reported that on that evening a meeting was to be called by the ASP in honor of John Howard Lawson, Dalton Trumbo and Albert Halts, (3 of the "Hollywood 10") who had just been released from prison. This meeting was reported to be a protest rally against the current hearings by the House Committee on Un-American Activities.

was attended by approximately 2000 individuals and that Cedric Belfrage, Editor of the "National Guardian," was chairman of the meeting. Malts was unable to appear because of illness and Belfrage read messages from Albert Deutsch and Donald Ogden Stewart praising the stand which had been taken by the "Hollywood 10." Other speakers at this meeting were Sam Wanamaker, Robert Lees, Dalton.
Trumbo, Paul Robeson and John Howard Lawson.

VIII. HET TORK RAMIFICATIONS OF THE MOTION PICTURE INDUSTRY (June 13, 1951 to April 18, 1958)

On March 14, 1952.

M O

to the Los Angeles Office pertaining to the Communicat penetration of the theatre and radio groups in Hew York City during 1944 - 1947, in which period she was a member of the Communicat Party in How York. Although the complete reliability of the lie not known at this time, it is noted that she was connected with the How York stage and radio during that period and was a member of the Communicat Political Association as well as the Communicat Party in How York. She dropped out of the Communicat novement in 1947 and shortly thereafter came to Los Angeles.

aduleed at the time she first become offiliated with the Connunist novement in New York it was known as the Communist Political Association. The general line of persuasion used in getting new recruits at that time was the argument that this organization was not a political party but rather an association, and that its sine in general were to promote a better economic way of life for everyone. She continued that it was apparent that the so-called Cultural Section was made up of numerous groups or branches to which writers, artists, actors, acresses, and other people connected with the stage, and particularly radio, were assigned. She advised she was assigned to a group generally referred to as a Radio Branck although she could not recall that it had any particular name. She recalled that it was made up of a simable group of people, perhaps 75 to 100, although after the reorganization of the Communist Political Association in 1945 back to the Communist Party, USA, the size of this branch was cut considerably, perhaps to twinty members or under-

According to the following individuals were members of the Consumist rollived! Association or Communist Party Branches or both to which she was assigned in New York between 1944 and 1947:

Casey Allen
Charley Andrews
Mrs. Charles (Buth) Andrews
Fay Baker
Lienel Berman
Shirley Blane
Termit Bloomgarden

Radio actor
Radio director
Radio director
Ensur professional
Stage and radio acress
Representative of Cultural
Radio actress
Langer for a stage company

Ruth Burrows
Fran Corlin
Grace Coppin
Bob Donnelly
Ethel Everett
Ruth Gilbert
Michael Gordon
Dolph Green
Valter Gustavson
Ed Hall
Robert Heller

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Ruth Fill Stephen Hill Jane Hoffman Charlotte Holland Leon Janney Charles Irving Owen Jordan Virginia Kay Tonna Keith Adelaide Klein Yadeleine Lee Jimnie Lipton Katherine Locke Sylvia Lowy Peter Lyon Frs. Peter(Jane) Lyon Taul Mann Paul

Minerva Fious
Josephine Premice
Fearl Fremus
Jonae Rosenfield
Bob Russell
Victor Samrock
Ann Shephard
Hester Sondergaard
John Sylvester
Betty Todd

San Fannamaker Betty Finkler Martin Folfson Leslie Foods Lois kheeler

Stage actress Radio and stage actor Radio actress Radio actress Theatre Director Student Sound effecte man a masician position with Columbia Broadcasting System Actress Actor Stage actress Actress Stage actor Actor Actor Actress Actress Actress Membership Director Actor

Radio Casting Director Radio writer

Actor Paid Party teacher or functionary Radio actress Singer Dancer Publiciet Luric writer General Kanager of theatre Actress Radio and stage actress Actor Director at Columbia Broadcasting System Stage, film, and radio actor Stage and radic actor

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TILL - NEW TORK BAMIFICATIONS OF THE MOTIOS PICTURE INDUSTRY

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A recent investigation by the New York Office has revealed that Veerge Litinger, 108 62 Lead, Lew Gardene, New York, New York, who has been employed since 1938 as a publicial for Columbia Pictures Corporation, 729 7th Avenue, New York City, signed a Communist Party nominating petition in 1948. In 1944, he was a member of the Forest Mills Club of the Communist Political Association and was invited in Newember, 1944, to a meeting of Communist Party functionaries of Queens County. In 1948 and 1949, he registered with the American Labor Party, and in 1950, he was seen distributing sample copies of the "Daily Verter." In August, 1950, he stated in a letter to an acquaintance that the Mational Anthen made him "sick to his stanach" every time he heard it.

According to his neighbors and his fellow workers at Columbia Pictures Corporation, Ettinger is considered to be pro-Communist and pro-Russian.

At the present time, this individual is under consideration for inclusion in the Security Index.

VIII. HET TORE BAMIFICATIONS OF THE MOTION PICTURE INDUSTRY (July 18, 1968 - December 18, 1969)

"The Forld of Shelon Aleichen"

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The September 25, 1953, issue of "Counterattack" bitterly attacks several drama critics of the New York press for the transnesses build-up given the stage play "The Forld of Shelon Aleichen," then making a return seven-week engagement at the Barbison Plaza Theater.

"Counterattack" singles out Brooks Atkinson, well-known drama critic of the "New York Times" for criticism. Atkinson practically drooled in his write-up of the play, using such superlatives as "remarkable sensitivity" and "great delicacy" to describe the acting. He stated the premiers was "a time for rejoicing. Its best moments fine theater and splendid humanity."

"Counterattack" lists the people who are cashing in on the ourrent run of "The Forld of Sholon Aleachen" together with their association with parious Communist front groups.

"Counterattack" requests its readers to write to Atkinson "and try to wake him up to the fact that many people who truly appreciate the theater do not want to subsidize active Communists and fronters and that they believe he should tell the whole story of productions such as 'The Forld of Sholom Aleachem.'"

TIII. FET YORK RAHIFICATIONS OF THE MOTION PICTURE INDUSTRY

(December 15, 1953 - July 1, 1954)

The Sec Gull"

On page three of the May 21, 1956, edition of "Counter-attack" it is reported that "The Sea Gull," by Chekhov, which is the fourth and last of a series of playe presented this season by the Phoeniz Theatre, "fell into the pattern which is shaping up as routine for this new theatre group. Typical combination is -- a big name star -- a sprinkling of fellow-traveling actors -- a plot line which fits or can be utilized for the current Party propaganda line."

"The Watress"

On page seven of the June 1, 1954, edition of the "Daily Worker" it is reported that "The Mistress," a new Soviet color film by Maxin Gorky is being shown at the Stanley Theatre in New York City. According to this article, "... this satire of the family of a capitalist in Caprist Russia is as devastating, as subtle and as skillful as the plays of Ibsen or Strindberg. There is this significant difference. While the late 19th Century satires of bourgeois life generally ended in pessimism or mysticism, the Soviet production in its present form not only diagnoses the disease but indicates the remedy."

"The Inspector General"

According to an article appearing on page seven of the April 29, 1954, edition of the "Daily Worker," this Soutet notice picture, made from Micolai Gogol's play of the same name, will open at the Stanley Theatre on May 1, 1954. The article states as follows concerning Gogol's original play: "Anyone who has read 'The Inspector General' will agree that it stands alone as a devastating satire on bureaucracy. It's about a penniless traveler who arrives in a small Russian town steeped in corruption and is mistaken by the leading citizens for an inspector and is entertained lavishly and given all the bribes intended to butter up the investigator of irregularities."

"Attack from the Sea"

On page seven of the April 22, 1954, edition of the "Daily Forker" it was reported this Soviet film has just opened at the Stanley Theatre in Hew Fork City. According to the article, this motion picture is concerned with the temporary alliance formed by England and Russia to stop Mapoleon's Mediterranean aggression in the 18th Century.

"The Magic and the Leas"

A clipping from page seven of the April 14, 1954, edition of the "Daily Forker" announced "The Broadway play season was brightened last week end by the return of Uta Hagen, that talented and extremely vereatile actress, to head a cast of six in 'The Magic and the Lose,' a new drama of domestic problems....at the Booth Theatre."

Tto Roger, who is the former wife of Jose Ferrer, was reported to be a Communist Party member in either 1944 or 1945 by

Phoeniz Theatre

According to an article appearing on page three of the May 21, 1954, edition of "Counterstack," the Phoenix Theatre "was set up by T. Edward Hambleton and Borris Houghton to produce unusual plays unacceptable to Broadway. Productions are staged in a remodeled novie house outside high cost theatre district. Stage unions, and actors cooperated, taking a top salary of \$100 weekly. Big name actors also cooperated and are a big factor as drawing cards. Operation which began in December 1953, is summed up in theatre terms as 'off-beat' and 'off-Broadway.'

"Forris Houghton, co-producer and actors who appear regularly seem to share an affinity for empporting Communist fronts. Houghton has been connected with the Hat'l Council of American Soviet Friendship and the Artists Front to Fin the Far.

"Fill Geer, who appeared in two plays, has been identified as a Party member and took refuge in the Fifth Amendment concerning that membership in the course of his wise-cracking testinony before the Rouse Countities in 1951.

"Low Polem to noted for his leading roles in propaganda plays of the pro-Communist Committee For the Negro in the Arts.

"San Jaffe has been 'old faithful' to many fronts, among them the Artists Front to Vin the Var, the Theatre Arts Committee, the American League for Peace and Democracy and the Nat'l Council of the Arts, Sciences & Professions."

The Mational Council of American Soviet Friendship, the Committee for the Megro in the Arte, and the American League for Peace and Domocracy, have been cited by the Attorney General pursuant to Executive Order 10450.

The Artists Front to Fin the Ear, and the Mational Council of the Arts, Sciences and Professions, have been cited as Communist front organizations by the Committee on Un-American Activities, United States House of Representatives.

The Theatre Arts Committee has been "cited as a Communist front" by the State of California Committee on Un-American Activities.

Club Cinema

On page seven of the December 30, 1953, issue of the "Daily Worker" it was announced that a three-day feetival of Soviet Film Classics would be held at Club Cinema, 430 Avenue of the Americas, New York City, during the week end of January 8 - 10, 1954.

indicate thus CIUD Cinema was established for the purpose of exhibiting historical, educational and foreign films.

The issues of the "Daily Workers for each Friday. between October 3, 1952, and April 17, 1953, contained advertisements of a number of films to be shown at Club Cinema.

The Division of Licenses of the Freflect that Phillip O. Keeney is the owner of Club Cinema. Phillip Olin Keeney appeared before the Senate Internal Security Subcommittee on February 18, 1953, and refused to answer questions put to him by the Subcommittee.

WILL HER TORK PARIFICATIONS OF THE MOTION PICTURE LIDUSTRY

Creative Film Foundation

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An article appeared on page seven of the Hovenber 30, 1954, edition of the "Daily Forker," announcing that a new organization, known as the Creative Film Foundation, Suite 301, 730 Fifth Avenue, New York City, has been formed to aid "the development of novice as a creative fine art form" and to give assistance to film-makers engaged in experimental work.

The New York Office is presently investigating this group as a Communist front organization.

Foreign Films Exhibited in Sew Fork City

Reviews appearing in various leaves of the "Daily Worker" from June to December, 1954, indicate the following foreign-made films have been exhibited at the Stanley Theater in New York City.

- "The Crimson Flower' a series of Soviet animated color eartows."
- "'Skanderbeg' the story of a 16th century leader in the fight of Albania against the Turks."
- "A Kingdom on the Waters" a Hungarian natural science film and a study of the rild life of Hungary.
- "Caspian Story" a Soviet film depicting how the Soviets solve the problem of utilizing the underwater oil in the Caepian Sea.
- "The Anna Cross" a Russian film adapted from one of the classics of Anton Chekhou."
- "True Friends' a Soviet comedy of three middle-aged men attempting to recapture a fragment of their youth.
 - 'Se Fielt Moscow' a documentary film regarding a group of British musicians who made a tour of the Seviet Union, the main interest of which is focused on the cultural life in the Soviet Union."

Lenez Studie Vorkahen :

a confidential informate of the New York Office, informed that the Lenez Studio Formakes produced a play entitled "The Fickernen" by Lea Pine, which is described in the "Daily Forker" as a newing drame highlighting a strike of Negro fichernen in a southern seaport. The "Daily Forker" article reports that the east gives a seasoned and impressive performance of this realistic and reduct dramatization of the struggle of Negro working nex and their families against social discrimination and economic exploitation.

According to the fact that the Lenox Studio Forkshop produced this play is an indication that it is at least "progressive" or a "Communist Party influenced organization."

California, an admitted Communiet Party member from 1944 to the latter part of 1948 and who is cooperative with our Los Angeles Office, advised that he knew Lester Aaron Pine to be a member of the Communist Party in Hollywood and had attended Communist Party meetings with Pine.

The Lenox Studio Workshop is the subject of a pending security investigation hu the New York Office.

IN INTERNATIONAL PARTIFICATIONS OF COMMUNESS

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The essence of this section is this: Communists abroad, particularly in Jurepe, have striven mightily to infiltrate the notion picture industry, to use film as propaganda weapone, and to discredit American pictures everywhere. Moseur publications (with other foreign Communist publications following their load) have denounced most American films as tools employed by the capitalist class to mintain its dominant position through the corruption and degeneration of the masses, and to foment war. "Progressive" American films, featuring incum Communists or follow-travelers, are preised by the Communist press. Pro-American films are ridiculed and denounced. Films featuring anti-Communist stars — particularly those who tastified before the Mouse Committee concerning Communist infiltration in Hellywood — were benned in some of the setablite constricts.

Prenee

Communist infiltration of the motion picture industry was especially successful in France as of the fall of 1947.

In Movember, 1947 French Communists and fallow-travelers protested to the U.S. State Department against the deportation of the composer, Hanns Elsler. According to the State Department, the French Communist Party desired that Elsler visit Frence to write the music for a film, "Alice in Wonderland." This satire on present-day society apparently originated with Lou Bunin, an American technician who had come to Frence to "escape the tyranny of Walt Disney and to breaths the air of liberty." Bunin, and other American technicians who allegedly accompanied his, were very favorably treated in the French Communist press. The protest against Eisler's deportation was allegedly made in response to a communication from Charlie Chaplin to the artist, Fablo Picaseo. However, a source close to Picaseo stated that Chaplin's message was actually addressed to the French Communist Party which connected the Chaplin-Picaseo arrangements. (II, 1,2)

In December, 1947 the Buresn's representative in Paris made available a dispatch prepared by a Mr. Chipman on French Communist activities in the motion picture field. This lengthy dispatch is very briefly summarised;

In keeping with the campaign launched by French Communists in October, 1947 against the United States and American culture, a particularly violent attack was made against American films. At the same time, Party leaders stressed the tremendous importance of films as a weapon in idealogical warfare; they were deemed to be weapong whoever wielded them, whether he be capitalist or Communist. Hence the "necessity" of gaining control of them. Pro-American films were viciously criticised as being corrupting and "war-mongaring." A few films, which depicted America at its worst, were praised, and Communist or follow-traveler stars were highly lauded.

Another aspect of the Anti-American campaign was the Party's exaggerated praise of Soviet motion pictures and its effort to intensify interest in Soviet films.(IX,2-4

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NOTE: Source-references are to Section and page of Renning Memorandum surrent as of 7-15-49, of which this is a condensation.

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The Communist Party was most successful in penetrating the services of the French governmental and government-subsidized notion picture organizations. At the same time, the Party exercised considerable influence over film production through agents in various French motion picture companies, and through notion picture conscrubly. Among the organizations reported to be apparently under Communist demination were the "French Mational Center of Ginematography," "The Higher Institute for Notion Picture Study," the Government-supported "Cinematique," and the "Federation of Notion Picture Clube." The Party also penetrated the "French Notion Picture Committee for the United Mations," and several French motion picture companies were under Communist control. One of the larger companies under Communist Including was "Cine Frence." (IE, 4,5)

Apparently with the thought of using metien picture groups formed in France as a point of departure for the infiltration of the median picture industry of other countries, the Party established several international associations embracing various aspects of motion picture activity. Three such associations were formed in September, 1917. One of these, the "International Federation of Cinema Clube," was headquartered in Paris. The Franch unit was chosen as leader. This indicated that the policies prevalent in the Communist-influenced Franch cinema clube would be introduced into the international movement, i.e., the Communist line would be followed in the "interpretive talks" accompanying each showing, and interest in Soviet and pro-Communist films would be encouraged, to the detriment of American films. (IX, 5,6)

In November, 1948 to the second reported that "Sovement file" controlled all French moving picture activities. This organisation was reported to be a branch of "Interkino," headed by one Eleselev. (IX, 11:

U.S.S.R.

Moscow publications denounced American "crime thrillars" in 1947-49 as poisoning the minds of millions of theater-goers. They charged that American pictures
usually illustrated only diverse methods of committing murder, and called for world
domination by the United States. They criticised the House Committee on En-American
Activities for persecuting progressive-minded people. They contended that all films
have a political aspect — there is no such thing as "pure art." Capitalist
artists use their art to demoralise and weaken the will of the people, thereby
helping the capitalist class to increase its power over the workers. (II, 8,9,13)

Following Hoscow's lead, the anti-Soviet film, "The Iron Curtain," was strongly denounced by Communists in Rome, Miles and Venice. (IX, 9,12,13)

The West Coast Communist newspaper Daily People's World of March 31, 1969 declared that the Soviet Union had its ensure to "The Iron Curtain" in a film entitled, "Meeting on the Elbe." The latter allegedly depicted a U.S. spy who attempted to obtain secret technical information from the Soviet some of Germany; the picture was said to have labeled "imerican imperialists" as the enemy of world peace. (IX, 13:

Peace Congress in Poland, 1948

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A manifeste was reported to have been issued by motion picture workers attending this congress; it called for the transformation of moving pictures; into a possific weapon in the struggle (1) for the development of the culture of peoples; (2) for the suppression of racial discrimination; and (3) against forces preparing for another war. It urged notion picture workers to refuse to collaborate in the production of war-mongering films, and urged distributors and public to obstruct the circulation of such pictures. (IX, 10:

Hungary

According to the <u>Machineton Star</u> of February 4, 1948, the Hungarian Government benned certain American films starring actors who had been outspokenly anti-Communist. (IX, 7)

In the fall of 1948, Paul Jarrico (a member of the Communist Party - USA according to los Angeles Informant returned from a trip to Europe. He told Los Angeles Informant that he was endeavoring to obtain capital so that he might return to Hungary to make a picture. Potential backers in Hollywood declined to invest because the script featured a Communist as the hero of the picture.

(IX. 11:

<u>Australia</u>

The Daily Worker of September 21, 1948 reflected Australian Communist criticism of American films as being under the control of "Wall Street." It was charged that these films emphasised individualism and served big business interests.— (IX, 12:

Buland

Following the House Committee hearings on Communism in Hollywood in 1947, a pemphlet was published in England under the title, "The Hollywood Trial." It strongly supported the "unfriendly witnesses." (IX, 12:

Israel

An article in the October 11, 1948 issue of <u>Variety</u> indicated that several individuals in the Hollywood motion picture industry had become interested in establishing the "Israeli Film Studio" in Israel, with a capital of \$600,000. Several of those named in <u>Variety</u> and the <u>Binai Brith Messancer</u> as being interested in the studio had been close associates of Communist Party members and had allowed their names to be used as sponsors of Communist front organisations.

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IX. INTERNATIONAL PANIFICATIONS OF COMMUNICATION INTO THE MOTION PICTURE INDUSTRY (July 16, 1947 to April 15, 1950)

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The October 7, 1969, issue of Film Daily reported that the Soviet Government had acrossed twenty-four pictures submitted to it for review and desired only to purchase four or five of those submitted and was beggling over the price of those to be purchased. These pictures were those submitted in accordance with an agreement reached by Eric Johnston during a tour to Russia for the purpose of selling films to Essais.

The October 11, 1969, issue of the Daily Norker in a column by David Platt reported that the Progressive Film Norkers and Journalists to the 4th International Film Festival held in Marianske Lasne, Caechoslovnkia, had adopted a resolution stating that the art of the film, which should contribute to the happiness of mankind, was being misused toward the destructive ends of war. The resolution also condemned war hysteria, racial discrimination and the aprending of hatred between nations. Among the individuals who signed this resolution was Paul Strand of the United States.

The December 7, 1919, issue of New Times, a weekly journal published in Moscow, Russis, contained an article entitled "The Perugia Cinema Convention." This article referred to the "Hollywood Ten" who had sent a collective letter to the Perugia Convention describing what the article indicated to be "the state of the cinema in the United States where the monopolise repress everything progressive." The article continued by stating, the letter "painted a picture revealing morals and masses of vaunted American democracy in all their maked ugliness. In one of its resolutions the Perugia Convention protested spainst the attempts to lay a police ban on the activities of progressive American artists."

Also, according to the article, "the Convention condemned Hollywood's productions as inimical to the interests of the people, as designed to depose the minds of the masses, as propagating war and serving the interests of the American monopolies."

The Bureau representative in Paris on July 12, 1999, requested by oable, information concerning one Elia Laphnere described as the European representative of REO in Paris insecuch as this individual had been reported as a secret Communist agent. The Bureau had no record concerning this person.

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IL. INTERNATIONAL RANIFICATIONS OF COMMUNIST INFILTRATION IN THE MOTION FICTURE INDUSTRIF
(April 16, 1950, to June 23, 1950)

The May 19, 1950, issue of the "Daily Worker" contained an article date lined at Peking, China, which stated that the All China Pederation of Literature and Arts Circles and the All China Association of Cinema Workers had issued a statement on April 25, 1950, protesting the "passecution" of the "Hollywood Tam." Assording to this article, the statement had expressed "wholehearted support for the right-cone stand of John Howard Lauren and nine other film workers, and indignant opposition to the increasingly naked anti-democratic, Passest, and criminal actions of the reactionary American ruling class."

The May 30, 1950, edition of the "Daily Worker" in a column by David Platt, stated that overseas protests against the sentencing of the "Hollywood Ten" had been increasing stating that a letter had been received from Dr. Jean Dalsace of France criticising the prosecution of the "Ten" and the fact that a long article on the case would appear in the next issue of "Lettree Francaises." Dr. Dalsace was also quoted as having said that the Permanent Committee of the Partisans of Posce and Liberty had been advised of the case and that the newspaper "Action" would publish a protest and in addition the Committee for the Defense of Franch Films was taking an active interest in the case.

In the column by Platt appearing in the June 7, 1950, edition of the "Daily Worker" it was stated that three of Great Britain's most powerful movie organisations representing film workers in Britain had recorded protests against the sentencing of the "Hollywood Ten." He identified these organizations as the British Film Academy, the Association of Cinematograph and Allied Technicians, and the Screen Writers Association.

The "Daily Worker" column by Platt appearing in was wone 21, 1950, issue indicated that an editorial in the summer issue of "Sequence," British film quarterly, had arrived in the United States which stated that there was no justification of the "savagery of the sentence imposed on the Hollywood Ten." Platt quoted a portion of this editorial indicating that the "Hollywood Ten." had been victims of "intolerance and hypteria."

The May 26, 1950, issue of "Soviet Rose" patricular by the Press Department of the Soviet Embassy in London, England, contained an article concerning a letter by Howard Fast addressed to Soviet writers in which Fast

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requested his Soviet colleagues to raise their values in defence of American progressives who were being persecuted in the United States. This article quoted the Fast letter as stating that the features of Fascism are becoming discernible in America and that "the harrible darkness of this last night of monopoly capitalism is beginning to descend over our beautiful land and over our people."

The article continued by stating that a reply had been made to Fast's letter by Konstantin Simonov, Elkelai Tikhonov, Vervaled Vishnevsky, Samuil Marshak, Mikhail Chiaureli and other writers in the Soviet Union. The reply by these writers reportedly stated that the writers of the Soviet Union protested against the imprisonment of Eugene Dennis and protested against the approval by the United States Supreme Court of the sentences in the cases of John Howard Lawson and Dalton Trumbo, whom the letter described as "peace champions."

The article was extremely critical of the United States and its current activities in the anti-Communist field indicating that this country had embarked on a program of imprisonment which would result in the fact that there would not be enough prisons in the United States to hold those to be imprisoned. Among other statements included in this latter were the following: "Let the cowardly political sangeters and new fangled gestape sen from the FEI know that an account of their crimes has been opened."
"..... As to the Washington jailers, let them remember the Nuremberg noose which ended the life of their spiritual fathers. Hands off the friends of peace and freedom."

Memo from Scatterday to Baumgardner

II. INTERNATIONAL RAMIFICATIONS OF COMMUNIST INFILTRATION IN THE MOTION PICTURE INDUSTRE

International Film Festival

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The July 13, 1950, edition of the "Daily Forker" reported that the Fifth International Film Feetival was to be held in Czechoelevalia beginning July 15, 1950, and that David Platt of the "Daily Worker" would be in attendance. The article indicated that films would be presented from Germany, China, Soviet Union, France, Great Britain, India, Mexico, the United States, et cetera.

The July 26, 1950, edition of the "Daily Forker" contained an article concerning the Film Festival which stated that Samuel Sillen, editor of "Masses and Mainstram". was also in attendance at the Festival and had received a standing ovation for his report to the Festival concerning the "Hollywood 10." Sillen reportedly told the Feetival . that the "Hollywood 10" were in prison because they were opposed to films for war and had refused to make films which degrade and brutalize the minds of the people. David Platt's column in this issue of the paper indicated that tremendous applause preeted the Czechoslovakian Minister of Information and Public Culture and that standing opations had been given the delegates from the Soviet Union, China, Korea and to the "People's Lemocracies." The speech by the Minister of Information and Public Culture referred to the "barbarous crimes perpetrated by the American imperialists against the People's Democracy of Korea and referred to the "poisonous films" being but out in Kollywood.

Platt's column in the August 2, 1950, edition of the "Daily Forker" stated that the film industries of the Soviet Union, China and the "People's Democracies" were serving the cause of peace and the advancement of humanity while the film industry of the United States, because it is controlled "by the same gang who owns the munitions industry and has become an instrument for war and the destruction of humanity." He then continued to berate and emissions the film industry in the United States.

Platt's column in the August 10, 1950, edition of the "Daily Worker" refers to a film shown at the Festival

Platt indicated that the film shows that Wall Street agents were behind the plot to penetrate the People's Democracy (referring to Czechoslovakia) with the Marshall Plan as a means of getting control of the country and restoring the capitalist economy. The picture shows how this plot, which had the support of the Yugoslav Minister and the Cardinals of the Catholic Church, was exposed and defeated by the progressive forces under the leadership of the Communist Party. Platt stated that the ariticisms which had been directed against this film in the United States as being anti-American propaganda were ridiculous and that the film was not anti-American but was anti-imperialist, anti-Jall Street, anti-Marshall Plan and was a factual story of what actually took place.

Platt's column in the August 22, 1950, edition of the "Daily Worker" stated that he had been a delegate elected to the Working Commission of Film Forkers and Journalists which was the guiding body of the Film Festival. This Commission was for the purpose of organizing the Film Conference to prepare for an International Film Journal and to act as a continuations committee to plan the next Film Festival.

"The Worker" of September 24, 1950, contained another article by Platt concerning the Festival which was devoted primarily to his praise of four films from the People's Republic of China.

The Yournbor 25, 1950, issue of the "Central uropean Observer" on page 240, contained an article concerning the Film Festival. This article stated that emphasis at the Festival had been placed on "films for peace and social progress which was in contrast to the films from the capitalist countries. The article referred to films from the United States as "the empty, brutal and decadent films of the USA" which were contrasted to the healthy, forward-looking films of the USAR, China, the Eastern German Republic and the People's Democracies. The article was devoted primarily to criticism of films from the capitalist countries and the film industries in such countries and to praise of Soviet and satellite films.

Miscellaneous

The August 21, 1950, issue of the "Saskington Post" contained a news item indicating that a film entitled "Secret Mission" had been presented in Moscow and was the story of an alleged American and British wartime conspiracy to betray the Russians to the Germans. According to the picture, British Prime Minister Churchill appealed to Stalin for aid and when Stalin informed him that the Red Army would launch an offensive in mid-January, Churchill had communicated the Soviet plan to the German Righ Command.

The column of David Platt appearing in the September 15, 1950, issue of the "Daily Forker" referred to the assistance which satellite countries were receiving from the Soviet Union with regard to their film industries and stated that the Soviet Government was helping to build national film studios in Rumania and Bulgaria and had been sending technicians, actors, directors and producers to the People's Democracies. The article also indicated that the "People's Democracies" were assisting each other's film activities.

Platt's column in the September 1, 1950, edition of the "Paily Forker" referred to a "peace film" which was being undertaken by the Putch Director, Joris Ivens, which picture he was to produce for the Borld Peace Committee. Ivens stated that he was requesting the cooperation of all progressive film makers in producing the film which would "portray the various national forms of this struggle." Ivens reportedly stated that he hoped the film would be ready in the near future and would be shown at meetings in every town and village and the people everywhere would get to know the faces of "many of the best-tnown and best-loved fighters for peace - Joliot-Carie."

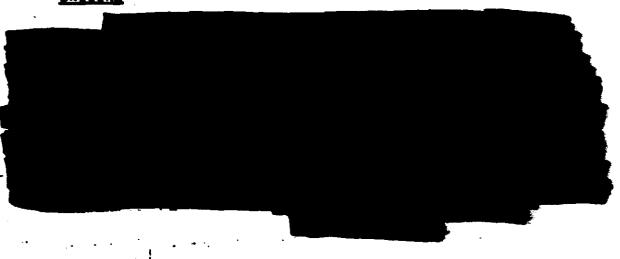
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THERMATICAL RAWIFICATIONS OF CONCENSES INFILTRATION IN THE MOTION PICTURE INDUSTRIE (June 15, 1951 to April 15, 1952)

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As has been previously reported, a reliable informant of the Lee ingeles Office, advised that he had heard runers concerning the setting up of a "haven" at Lake Chapelle, Mexico, for numbers of the se-colled "Mellywood Ten." Gordon Tahn use reportedly one of the most settle and interested principals in the establishing of this "haven".

It was further reported that another idea in connection with the formation of this notion picture company allegedly would be to produce pictures to combat racial discrimination in the United States and the nenetration of imperialism into Latin America.

Subsequent information received in November, 1951, indicated that Robert Rossen, a motion picture director mentioned in the PCUA hearings regarding Communists in the motion picture industry, and John Bright, a metion picture writer, were reportedly involved in discussions with Kahm and Malts in regard to this film company.

IX. INTERNATIONAL MANIFICATIONS OF COMMUNICATIONS IN THE MOTION PICTURE INDUSTRY (July 13, 1989, so February 18, 1989)

Italy

According to information received from the Contract Intelligence Agency, a group of American Communicte had formed an organization in 1951 under the name Biviera Films, Inc., to engage in the production of notion pictures in Italy although the organization was actually incorporated in New York State.

Investigation of this organization reflected the nore important members to be John Weber, Bernard Forhaue, Joseph Losey and Ben Barzman, all of whom are known to have extensive Communist backgrounds.

According to

two separate agreements with Riviera Films to release two films in the United States. One agreement covered the film "Encounter" while the other covered the film "Finishing School." The contracts of United Artists with Riviera Films for the release of these two films were negotiated by United Artists' continental representative, Paris, France, and Bernard Vorhaus of the Riviera Films is Rome, Italy. Although it is the understanding at United Artists that Riviera Films is a New York corporation with offices at 521 Fifth Avenue, New York City, they have had no contact with anyone at that address, all dealing having been made directly with Forhaus in Rome.

According to these agreements with Riviera Films were entered into before intestigation into the background of the individuals connected with this organization was conducted. Then the background of these individuals was called to the attention of United Artists, which hade a trip to Rome to cancel United Artists' agreements with Riviera Films.

Then resched Italy he use eduted that the Italian Government through Cines, which reserved as one of the oldest film corporations in the world and controlled and operated by the Italian Government, had advanced the money for the production of "Finishing School." Cines had also arranged for

a wealthy Italian national by the name of Baisechi to advance the namey for the production of "Encounter."

Government that Cines had made inquiry concerning the background of those individuals connected with Riviera Films at the United States Endacey in Rome and the Endacey had failed to furnish Cines with the complete background of these individuals and as a result of this inquiry arrangements were made for Riviera Films to produce "Encounter" and "Finishing Sahool." "coording to be in view of the United States dollar shortage in Italy the Italian Government wanted to prevent United Artists from breaching its contract with Riviera Films and informed United Artists that if they did breach this contract they would be barred from doing further business in Italy.

United Artists then called a series of conferences both in Rome and in the United States in which members of the United States State Department, officials of the Italian Government, representatives of Cines, the American Legion, American Federation of Labor Film Council, and others participated in an effort to work out a compromise arrangement suitable to all concerned.

An arrangement was reached whereby the Italian Government took over the interest of Riviera Films in the film "Finishing School" and Baiocehi has secured the interest of Riviera Films in the film "Encounter." A new contract has been drawn between United Artists and Cines for the release of "Finishing School" and a similar contract is being negotiated between Baioceki and United Artists for the release of "Encounter" in the United States.

etated that "Encounter" and "Finishing School" are the only file completed by Riviera Films to his knowledge and that he has been advised by officials of Cines that Riviera Films, Inc., is now out of business because it no longer can obtain money or facilities for making film and further, those individuals connected with Riviera Films cannot secure employment in the movie industry since that industry is indirectly operated by and controlled by the Italian Government and these individuals are now considered undesirables by the Italian Government.

INTERNATIONAL RANGETCA TIONS OF COMMUNIST INFILTRATION IN THE NOTION PICTURE INFOSTRE (February 15, 1968 - July 15, 1969)

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According to a foreign Service dispatch from the inerican Indesay is Paris to the Department of State in Fashington, B. C., dated Barch 3, 1958, the syndicat. Astonome de Cinema Francois, the trade union of verters in the French film industry, was organized in July, 1958, to condat the influence of the Communist-dominated CGP. According to the above dispatch, this new union claims to have had in the short period of its existence a surprising success and claims to account for eighty per cent of the cameranes and soundmen angaged in the production of French newerools, fifty per cent of the technicians in the field of television and twenty-five per cent of the personnel engaged in film laboratory work.

This organization carries on an extensive campaign against individual Communists in the film industry in France and frequently makes direct representations to producers, including American producers about to begin the production of films in France when such production entails employment of CGT unionists. According to the above communication, the CGT is equivalent to the Communist Party. In line with itsir campaign against individual Communists, the organization recently invited the attention of the American film director Anatole Litual, now engaged in production at Nice of a film financed jointly by a French film campany and United Artists, to the fact that among these personally selected by him to appear in this feature are three "hill tant Communists," including a script writer, a chief designer and production director.

The above State Department dispatch indicated that Mr. Littak has taken no action in this matter allegedly because of his prewer sequeintenceship with the individuals involved and because of indifference: as to their political beliefs. According to M. Jenger, Secretary General of the Syndicat, this attitude undernines the efforts of the Syndicat to combat the Communists and the significance of Hollywood's professions of distants for Communists.

Mo Jenger, according to this dispatch, recently entered into correspondence with Mr. Boy Brains, International Representative of the International Alliance of Theatrical Stage Inpleyees and Metien Picture Machine Operators of the United States and Canada, in order to self for an exchange of information relating to the Communist affiliations of persons engaged in the film industry. Similar steps have been taken by Jenger with film morters' unions in other countries, including Italy, Spain, Bravil, Belgium and the Setherlands. Sufertunately, an offer to exchange information in this field with the British film morters' union backfired incomuch as the secretary of the union who received the communication turned it over to the COT.

II. INTERNATIONAL RANIFICATIONS OF COMMUNIST INFILTRATION
IN THE MOTION PICTURE INDUSTRY
(July 15, 1953 - December 15, 1953)

Japan

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An editorial entitled "The Fuse is Burning .
Anti-Americanism in Japan Films," pertions of which
are queted below, appears in the October 16, 1953,
edition of "The Film Baily," a trade paper published
in New York City.

"The increasing gravity of the situation confronting our industry—and our country—in Japan is sharply linned by a shocking development which was the subject of recent cable dispatches in this industry newspaper as well as the lay press.

"The reference, of course, is to a Japanese motion picture, 'Akasen Kichi,' or, to give it its American title, 'Red Line Wilitary Base,' which a major Hippon company, Toko, was about to place in release.

"Only charp protects by both Japanese and American interests caused Toke to withheld the picture 'for further study.' Whether it actually will be placed in distribution later is dubious because the theme and treatment are flagrantly anti-American. The diplomatic comment of Frank Faring of the American Embassy staff in Tokyo, 'We don't like this kind of picture,' actually impresses as the under-statement of the year.

"That such a picture as 'Red Line Military Base' should be preduced in Japan is astounding and alarming enough; that it should bear the seal of a responsible major company is infinitely worse. "The anti-incrican line in the Toke picture is the Communist line, without deviation. The Tokyo Ivening Sens appraised it rightly when it declared in its own page one editorial that the picture is designed 'like no other picture produced to date, to etir the hatred and disgust of one friendly people for another.'

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"The picture's story is concerned with what a repatriated Japanese soldier finds when he returns to his home in Mt. Fuji's foothills where a U. S. Security Base has been established. It is an uneavery, sordid melange of leacherous GI's, Japanese prostitutes, pinps, dope peddlers, corrupt officials, with a leavening of miscegnation.

"The message left to the audience-again quoting the Tokyo Evening News editorial-is this: "American soldiers are polluting Japan with their leckery and are turning the country into a cesspool. The shame of Japan can be wiped out only by ridding the country of these Americans. Unless this is done, Japan will sink into moral degradation."

"There is a further unhappy disturbing aspect of this particular cinematic insult and it is this: Three inericans, ex-GI's, are in the cast, and were to be the subject of special billing.

"You do not have to be a psychologist to figure out the implications, warranted or otherwise, do your

"And those implications, and their potential effects, extend well beyond our own industry.

"That applies no less to another strange recent development in Japan which found four distinguished inerican scientists, in Tokyo for the International Conference on Theoretical

Physics, energing from a private servening of the controversial picture, 'Fireshind,' to recommend that it 'be shown throughout the world,' according to press dispatches.

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"This particular ploture was financed and produced by the Japan Teachers Union, with some acsistance from Shockitz Metion Picture Co. It has some 'choice' sequences, including the reading of the 'confession' of the pilot of the B-29 which dropped the A-bond and the peddling of fragments of the bones of bond victims to American troops as war souvenirs.

"There, again, the evidence of Red penetration is crystal clear, is it not?

"These happenings in the Japanese industry, with their curious American assists, would seem to throw considerable light on why the INS in a recent Tokyo dispatch reported, 'Reliable sources disclosed today that American military planners are conclusively scrapping plans for the Japanese to play any significant major part in Far East defense."

INTERNATIONAL RAMIFICATIONS OF COMMUNIST INFILTRATION IN THE MOTION PICTURE INDUSTRY

(December 15, 1953 - July 1, 1954)

<u>Ingland</u>

The Crucible"

On page eight of the May 9, 1954, edition of "The Forker" appears an article which states that "Hollywood producers refused to handle Arthur Miller's stirring play 'The Crucible,' which deals with a 17th Century McCarthyite witch hunt, for obvious reasons, but a couple of British movie-makers appear interested in bringing it to the ecreen."

Concerning Arthur Miller, mentioned above, an article appearing in the April 1, 1954, edition of the "Pashington Star" states that Miller's application for a passport to travel to Europe was rejected by the State Department. Miller said a charge "that I am supporting any Communist cause is not true."

Miller is also the author of the popular Broadway play "Death of a Salesman."

Russia

"Comedie Francaise"

An article appearing on page seven of the April 28, 1954, edition of the "Daily Norker," datelined Moscow, states the Soviet public enthusiastically received the "Conedia Française" during the visit of that group during April, 1954.

According to the article, "This visit to Moscow and Leningrad was made at Seviet suggestion," since there have recently been many instances of Seviet artists going to France. The article concluded "It was felt that, to be affective, cultural relations should be reciprocal."

REAGGTY

Miscellaneous

An article appearing on page seven of the April 23, 1954, edition of the "Daily Worker" glowingly describes the efforts made by the Mungarian State Overnment in providing rest homes for aged Mungarian actors and actresses. A typical example of Seviet propagands quoted from this article states: "In the homes of the aged actors and actresses are evident all the beauties of the theatre and the happy serenity with which they are rewarded for their art."

Spain

"Le Salaire de la Peur"

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A Foreign Service Despatch of the State Department from the American Embassy in Madrid outlines the press reactions to the screening of the captioned anti-American motion picture.

According to the despatch, the film was praised highly in the Madrid press. Although no reference was made to the anti-American content in the film, all the critics appeared to take their lead from the fact that the film had won first prize at the Cannes Film Festival in April, 1953, and that ipso facto made it a great film.

The despatch continued that "It is interesting to note that the film has been championed in France by Communist 'I'Mumanite' in Paris for its 'just portrayal of the capitalist oppressors' and has been on its recommended-to-see list for the faithful over a siz-month period." (105-6574-41)

Merice

Amigos Del Cine (Friends of the Motion Picture)

A confidential informant of the Legal Attache in Mexico City reported on September 11, 1953, that Amigos Del Cine was being organized in Mexico City by three Imericans and a group of Mexicans. The purpose of the group was to secure financial backing to produce motion picture "shorts" of a "cultural nature." Subsequent to the organizational period, this group planted to undertake the production of a full-length notion picture of "social significance." According to this informant, the term "social significance" mount that the picture would follow the Communist line.

Other confidential informants advised the Legal Attacks that all numbers of the group were associated with Communist activities in Mexico.

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On February 8, 1956, a confidential informant reported to the Legal Attache that no meetings of the organization are being held because of the inability of the group to secure adequate financial support for the project.

INTERNATIONAL MAIPICATIONS OF COMMENST INFILEMATION IN THE MOTION PICTURE INDUSTRY (July 1, 1954 - December 31, 1954)

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An article appeared in the July 23, 1954, edition of The Film Daily," a trade paper published in New York City, captioned "Commic Pictures Fleppe in Japan." The article itself was written by a representative of the Film Daily's Bureau at Tokye, Japan. According to the article, Hokusei Eiga, the prime distributor of Soviet and domestic Communist propaganda notion pictures, has been a business failure. However, another effort will be made to distribute such novice through the formation of the Independent Film Company Limited. Eiga's defunct firm did not announce its obligations but, since the successor company states it will take four years to pay these debts, it can be assumed that they are considerable.

The article continued that runor and speculation has it that an undisclosed contact is in Hong Kong awaiting additional funds from hed China to prime Independent Film Company Limited activity and another contact is eagerly awaiting a film figure's return from France with sufficient money to finance the new company's projects.

The officers of the newly formed Independent Film Company Limited are:

President - Takeo Ita

Directore - Torizo Mateumote Tenge Tamada Shotake Eade Tokuji Fujimote Chikateru Tamaguehi Susumu Ateumi

II. INTERNATIONAL RAMIFICATIONS OF COMMUNIST INFILTRATION IN THE MOTION FICTURE INDUSTRY (January 1, 1955 - June 30, 1958)

Ja Dan

"Hiroshina"

An article appearing on page six of the April 19, 1955, issue of the "Daily Verker," east coast Communist newspaper, announced that the next attraction at the Baronet Theater in New York City will be "the powerful Japanese antiwar film, 'Hiroshina.'" The film was produced in Japan and directed by Thideo Sekigawa, "a prize winner at the Venice Film Festival."

A subsequent article appearing on page six of the May 18, 1955, edition of the "Daily Worker" reports that "Hiroshima" opened at the Baronet Theater on May 17, 1955. David Platt, "Daily Worker" film critic, writes "It ('Hiroshima') contains scenes of such nightmarish sorrow and agony as humanity has celdom experienced.

"There comes to mind the horrible slaughter by the Fazis of six million Jews but it took several years for these demons to fry them in gas ovens and make lampshades out of their fleshly remains.

"The Hiroshina tragedy was different. This was a sudden visitation. An unexpected horror."

The critic then describes the devastating effect the dropping of the Atomic Bomb had on the City of Hiroshima and its citizens. This naturally leads to an attack upon experimental Atomic Bomb detonations presently engaged in by "some cynical and cruel Americane" in Nevada.

"Atom Bombed Children of Eiroshima"

On November 29, 1954, United States Customs, New York City, advised the

Mew Fork Office that the Customs Service was hilding a Japanese prepagands film entitled "Atom Bombod Children of Hirochims."

The Agents of the New York Office viewed the film. According to the Agents, the meet obvious theme of the picture was that the Atom Bomb should be estlawed and constant references were made to this idea throughout the entire film. Another thought which the picture obviously attempted to sembly was that war is the greatest of svils and should be abolished because of the terror which results from it. The film, which is in Japanese with English subtitles, asserted that the survivors of Hiroshima would continue to work for peace.

It was the opinion of the Agents who viewed the film that it was a sensational type of production in that it portrayed the innocent Japanese people as being the victims of the tremendously destructive Atom Bomb.

The United States Customs Service advised the New York Office that the Yamacka Company, 52 Wall Street, New York, New York, was the consignee of prints of this film.

The Department by letter dated December 17, 1954, requested that the Bureau determine whether the Tamaoka Company occupied an agency status as defined by the Foreign Agents Registration Act of 1998 since it possessed prints of a similar film, that is, "Hiroshima." The Department stated that the film, "Atom Bombed Children of Hiroshima," is being considered as potential propaganda.

Mr. and Mrs. Tanacka, comers of the Yamacka Company, were interviewed on February 10, 1955, and advised that their interest in the film "Hiroshims," prints of which they received in April, 1954, and other film imports was solely financial.

Mrs. Tanzoka advised that all "objectionable scenes" have been deleted from the revised and edited version of the film "Hiroshima," which is scheduled for release in the United

States in April, 1955; for example, the reading of the "confession" by the pilet of the B-29 which drapped the Atenic Bomb on Riroshima.

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The film, "Atom Bombed Children of Hireshina," arrived in the United States in November, 1954, and two prints were released by Customs to the Yamaoka Company and the Fellowship of Reconciliation located at 21 Audoben Avenue, New York City.

Mrs. Tanacka advised Agents that in June, 1954, the Tanacka Company learned that "Atom Bombed Children of Hirochima" was ready for release and, in an effort to protect their investment in the previous import, "Hirochima," the Tamacka Company secured an option to purchase the rights to this film in the United States and Canada.

Mrs. Tamacka stated the Tamacka Company does not intend to release "Atom Bombed Children of Hiroshima" and options were purchased on the film eolely to protect their business interest in "Hiroshima." This would prevent the release of "Atom Bombed Children of Hiroshima" commercially by another company in the United States. Mrs. Tamacka clso said that, should the latter picture be unacceptable to United States Customs and rejected, such action would meet with their wholehearted approval.

Urs. Immode said that neither she nor her husband had any desire to bring into this country films that might in any way be considered as propagands or Communist inspired. The stated that the importation of foreign films to this country is strictly a business proposition with them and that they in no way are interested in propagandizing the Communist ideology or philosophy.

I. ANTI-COMMIST ACTIVITIES

Mitica Mictare Alliance for the Preservation of American Monle

In February, 19h8, the effectiveness of this Anti-Communist organization, comprised of emoutives, directors and producers, was on the decline, according to a former member of the Communist Party. At a meeting on February 12, it was brought out that the heads of the industry were apparently lined up to protect the Communists working for them because of the fact that the House Committee hearings (October, 19h7) and the activities of the Motion Picture Alliance had brought the whole industry into disrepute with the American public. (I,1)

Several members of the Alliance stated that because of their inti-Communist activities in the MPA and as "friendly witnesses" before the House Committee they had been under adverse pressure from the Motion Picture Companies with respect to employment. (X, 1)

The informant quoted James McGuiness as stating that L. B. Mayer (of MNH) had told him that anyone who testified against the Communists or who took part in any hearing or investigation as a witness friendly to Government action against Communists was rendering a distinct disservice to the notion picture industry. (X,2)

On March 31, 1948, the MTA held an open meeting in the form of a locture program in Hollywood. Robert Maylor, Provident of the MTA, was chairman. He and other speakers denounced Communist infiltration tactics in Hollywood and called for the expilsion of Communists from the industry. (I, 3, 4)

In Pay, 1943, Boy Preser, international representative of the IATSE, reported that the MPA had entered into a program of increased activity and had received applications for 90 new members in the past south, had a representative active on every major studio lot, and intended to carry on an aggressive campaign for additional members. (I,4)

Informant and advised that in taking a deposition in a suit filed by Ecsetilavery against Various numbers of the MFA, Lavery's attorneys attempted to establish a connection between the MFA and the House Co-mittee on Un-American Activities. He named Den Margolis as the attorney for Lavery who had questioned him. Margolis has been identified by a highly confidential source as a member of the Communist Party. (X₂ h₂ 5)

During the fall of 1965 an informant close to the leaders of the MTA advised that this group, due to pressure from the motion picture industry, had dwindled to a Yery small organization and was rapidly becoming more and more ineffective.

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-MODE: Source-references are to Section and page of the Manning Memorandum current as of 7-15-49, of which this is a condensation.

The motion picture producers had always attacked the Alliance on the grounds that by raising the Communist issue it would cause a split in the industry. Members of the Alliance claimed that they were being discriminated against in their work because of the MPA activities. They pointed out that this fast discouraged the younger Hollywood talest from taking an anti-Communist stand. (I, 8)

In the spring of 1949 another informant advised that the MPA had improved its position considerably by its program of protecting American film interests in Britain. The program would point out that the J. Arthur Rank organisation was monopolist that the technical guilds were controlled by the Communists, and that the British film industry would die overnight if it were not for the showing of American films on a "double bill" besis with British productions. The informant felt that this program would appeal strongly to the producers because it favorably affected their pookstbooks. (X, 8, 9)

B. Tenney Committee Investigations

In February, 1948 the Tenney Committee held hearings in Los Angeles concerning Communist influence in the Actors Laboratory from which young actors and actresses are chosen for work in the motion picture industry. The Los Angeles "Times" of February 20 reported that the following persons had been examined as witnesses: Ira Gershwin, Rose Hobert, J. Edward Bromberg, Will Lee and Roman Bohnen. (I, 5)

C. American Jewish League Against Communica (AJLAC)

This group held a meeting in Los Angeles September 15, 1948. Congressman Mixma was the main speaker. Various local prominent Jews spoke, pointing out the need for people to rally against Communism. An informant stated that about 200 were in attendance. He expressed the opinion that a considerable amount of good had been done in the motion picture colony, and that the AJLAC would continue to gain in strength. (I, 9)

D. Cinema Educational Guild (CEC)

This group was organized late in 1948. At a meeting on December 9, 1948, a masked "mystery witness" addressed some 1100 people in an anti-Communist speech. (X, Corald L. K. Smith also spoke for an hour, attacking the motion picture industry for harboring and encouraging Communists. Smith alleged that although he would not be officially communed with the CBG, his organization would give its support. The previously identified Myron Fagan (who had to be told to stop alleging Bureau approve of his activities) was introduced a the meeting. (He later identified the "mystery a witness" to Bureau Agents as

He declared that he was the head of the CRU and that its membership was strictly confidential. In January, 1949 Fagan made a talk under CRU auspices indicating that a plan was being formed to boycott pictures involving Communist propaganda or personnel. Informants advised that the Motion Picture Alliance had no use for Fagan particularly after his affiliation with the CRU which the MPA considered to be an organization of Gerald L. K. Smith. (I, 10)

E. Anti-Communist Pictures and Plays

"Thisves' Paredies" Myron C. Fagon produced this play. It run a short time and closed December 31, 1947. Fagon alleged, without substantiving evidence, that the play closed as a result of threats

received from Frederic March.

In April, 1948, when the play re-spence, Pages made a speech in which he declared that studio heads were actually protesting Communists within the movie industry. We claimed that he had been unable to obtain the cooperation of the "friendly mitnesses" (who had appeared before the House Committee) as speakers before woman's dahe due to a secret order which had gone through the Hollywood agents' offices that any personality who talked about Communists in Hollywood would be blacklisted forever. Fages stated that he was organizing a woman's group to combat Communisms the Committee of '90 of Citizens United for American Principles

This organisation held a meeting on April 15, 1948. Fagan stated that the Director (of this Bareau) had approved his plan for organizing the women and that he would send a wire congratulating the women on their stand. He also indicated that the Director, Fulton Lewis and George Sokolsky had agreed to supply the organization with documentary evidence concerning Communists. His statements concerning the Director were false. (I, 6, 7)

"Irun Curtain" This anti-Communist picture aroused strong opposition from the Maticula Council of Soviet-American Friendship. This organisation, Fidelith was cited by the Attorney General as coming within the purview of Exemtive Order 9835, alleged that the picture was "Minical to the aims and welfare of the United States and the United Maticus," and a menace to peace. (IV, 56)

"I Married A Communist"

The "Daily Worker" of October 20, 1946 reported that HEO was having trouble with the story for this picture and it was being entirely re-written with a resultant

delay in production. If the re-write was not satisfactory, permanent shelving of the story was sited as a possibility. (I, 10, 11)

In Movember, 1946 an informant advised that Art Cohen, a Communistic writer, and James E. Grant, a non-Communist, had been assigned to re-write the story. He was of the opinion that Cohen was attempting to muddle the script to delay production until producer Howard Hughes became disgusted with it and gave it up. He also expressed the opinion that both Cohen and director John Grommell had been under terrific Communist pressure exercised by their friends to give up their assignments with the pioture. This informant later advised that Hicholas Ray had replaced John Grommell as director. He stated that Ray had associated with persons strongly suspected of Communist connections (I, 11)

On April 12, 1949 the "Daily Worker" stated that Hughes had announced that production of this picture would begin in May, 1949. The paper stated that the here would be a San Frencisco shipping executive who "unknown to his wife is an FMI informer within the ranks of the Communist Party," and that these desiring further details of the plot "should consult J. Edgar Hoover's larid file labeled "Bolshevik Bouare" and Hitler's "Hein Kampf." (X, 11)

Later in April, 1949 an informent advised that the picture had gone into production, with Jack Gross as producer and Rob Stevenson as director. The script had been entirely re-written by Robert Andrews and the informent was of the opinion that it was an excellent, definitely anti-Communist script. (I, 11)

"Jet Pilot" In January, 1949 information was received that RED was considering the production of an anti-Communist picture under the above title. It dealt with a woman Soviet agent who landed in Alaska as an alleged refugee. (I, 12)

Be the second of the first of the second sec

"The Red Menage" This strongly enti-Communist picture, widely entitied in 1949, was bitterly attained in the Communist press. The "Daily Morker, in Jane, 1949, took steps to have numerous letters of protect sent to the theater regarding the July 2, 1949 opening of the picture in New York City A demonstration on opening night was also suggested so as to give the film "a erippling sent-off." (I, 12)

"The Weeker" of April 26, 1949 stated that this picture presented Communists as the villains "at the root of industrial and political strife in America. The paper described the picture as "the kind of bogsy with which monopolistic capitalism today is trying to sell imperialist war to the American people." (I, 12, 13)

"The Conspirator" The "Daily Worker" of March 22, 1949 stated this picture falsely linked the Communist Party with espionage and treason, and that the picture was scheduled to open in April during the trial of the Communist leaders. (X, 13)

"Welk A Crooked Mile" The "Daily Worker" of October 13, 1948 charged that this picture repeated the lies of Maxi propagands and was "part of the lie machinery used by reaction to take the American people down the road to Fascism." The lie referred to "is the one that screams Communists are surderers and traitors to their country." (1, 13)

"Red Gloves" This sati-Communist play was attacked by the Communist press in December 1948 on the grounds that it was "based on the backmayed alander that the Communist Party believes in and uses assassination as a political weapon." (I, 13)

(July 16, 1949 to April 15, 1950)

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Notion Picture Alliance for the Preservation of American Ideals

Los Angeles Informant the summer of 1949 reported that the Alliance was planning a peoplet to expose Communian which would contain a detailed enalysis of Communist success in having pictures made in foreign countries where the industry is dominated by the Communist Party. Informant reported that the organisation is continuing to grew and on June 29, 1949 presented a program at the American Legion Fall in Hollywood, which meeting was addressed by Elizabeth Bentley.

mation of the Los Angeles Office, reported that the Alliance was in better financial shape than it had ever bean. Los Angeles Informant the financial shape than it had ever bean. Los Angeles Informant for the opinion that the Alliance in the summer of 1949 was becoming a positive factor and would play a more important role in the motion picture industry in the future.

The "Daily People's World" of July 7, 1949 contained an article regarding the June 29, 1949 meeting of the Alliance and characterised it as a compaign to "isolate and divide the progressive forces in Hollywood," and described Elizabeth Bentley as the "notorious "finger woman" of the FBI."

In Jamery, 1950, Los Angeles reported that its informent on Jamery 5, 1950 had reported that the Alliance while still an active organisation had no particular current outstanding program at that time. The informent stated that the Communists within the motion picture industry at that time were "lying low" but that the Alliance continued to remain alart for any situation whereby they could combat the Communist movement within the industry.

The October 24, 1949 issue of the Los Angeles "Examiner" contained an article to the effect that the Motion Picture Alliance had sent a telegran to Judge Harold Medina following the conviction of the eleven Communist leaders praising his conduct of the trial.

On October 3, 1949, Los Angeles Source of Information reported that the Alliance was increasing its numbership at the race of approximately fifteen numbers per month. He also stated that the "black list" against

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individuals who had taken an anti-Communist stand in the motion picture industry was still in operation and that one of the individuals affected thereby was Norris Ryskind.

Los Angeles Informant and the Communist as few days previously a list of writers employed on the Warmer Brothers let had been published in Hollywood trade publications and included on the list were day Endors and Waldo Salt. The informant stated that numbers of the Alliance had unofficially been pretesting to Warmer Brothers over the hiring either directly or indirectly of these two individuals whom the informant stated had the reputation throughout the industry of being Communists. Both of these individuals have been identified as active in the Communist movement in the early 1940's.

This informant advised that the Alliance frequently circulates anti-Communist literature and places ads in Hollywood trade papers on certain occasions. In connection with this latter activity, he mentioned that on ad had been placed advocating that members of the motion picture industry stay away from a concert on September 30, 1949 by Paul Robeson.

The March 24, 1950 issue of the "Daily Worker" repurting on the election of the new officers for 1950 of the Alliance stated that John Wayne had been re-elected as President and the Executive Countities was composed of Hodda Hopper, Charles Coburn, Morrie Ryskind, Eard Bond, Gary Cooper, John Ford, Clark Cable, Lee McCarey, Adolphe Henjon, Alan Moubrey, Pat O'Brien, LeRey Prins, Robert Taylor and Herbert Tates. This article described the Alliance as "notoriously anti-Hegro, anti-Semitic and anti-union."

Cinema Educational Guild

On June 22, 1949, Myron C. Fagan, Director of the Cinema Educational Ouild, reported that the organization was continuing to advocate a nation-wide beyont of notion pictures having any Communist connection whatever either through producers, directors, writers or actors. He indicated that the organization would continue to publish bulletine and would be active in promoting legislative measures of an anti-Communist nature.

In July and August, 1949, the Cinema Educational Guild published a bodylat entitled "Red Treason In Hollywood" which contained on the inside

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cover a picture of the Director and a quotation which by inference attempted to convey that the Director had personally endered the Cinema Minosticual Guild. Fagua had proviously been educated several times by the Los Angeles Office for his use of the provings of the Persons in an affect to help his organization and in this instance it was necessary to insist that Fagua retries the alleged enderesment by the Director.

Pages attributed the alleged understands of the Director to information furnished him by Addyle Munjon, who allegedly had direct with the Director during a visit to Machington. The Director denied that such a meeting had ever taken place or that he had made the statements attributed to him.

In September, 1949, Fagan advised the Los Angeles Office that the Ginema Educational Guild was publishing asti-Genemaist pumphlets and name bullstime in an attempt to point out Communist influence in the motion picture industry. Among the pumphlets which the organization was distributing were "Mesoner Marches On In Hollywood," "Unmasking the Reds in Hollywood," "Red Treason in Hollywood," and "Rade Behind World Federalism." Fagan has also alleged that due to his attacks on Communism, he had been subject to vili-fication and attack by the Anti-Defunction League.

On Hovember 16, 1949, Fagen furnished the Los Angeles Office with another publication issued by the Ginema Statestional Guild entitled "Hollywood Seds Are On The Run." Fagen also reported that he had been on a speaking tour throughout various cities in California in an effort to educate the public concerning Communist infiltration of the action pisture industry and advocating a boyoott of certain motion pisture stars and pictures which the Cinnum Educational Guild believed to have a Communist connection.

American-Jewish League Against Communica

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On July 8, 1949, Los Angeles reported that according to information received from the control of the American-Jenish League Against Communication and not made the progress in Hollywood which it had enjoyed in the New York area. This source reported that among the active numbers are George Scholsky, Rugens Lyons and Issae Don Levine, and that in addition Bernard Baruch had made a donation. This source also reported that in the Los Angeles area the organisation was being combatted by the Asti-Defauntion League.

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In October, 1949, Ice Angeles reported that

had alleged that the organization was
being saboraged by the Anti-Defination League and cited as an example the
formation in Hollywood of a group known as the Cinema Lodge as an adjunct
of the rational B'rai B'rith organization. According to

Albert S. Rogall was the head of the Cinema Lodge and had reresed to permit
a meeting between the heads of the Cinema Lodge and the American-Jewish
League Against Communian.

Indicated that he was collaborating
with Freedom Films, an independent production group in Los Angeles, contemplating the production of a picture concerning the life of Cardinal Mindependy
which would be anti-Communist in nature.

In Movember and December, 1949, advised that his organization was not seeking any large membership but was more interested in an educational program conducted in an independent manner to enlighten the various Jewish groups throughout the United States as to the undesirability of Communica. He indicated as an example, the organization's working on a plan to open an active compaign to have the Los Angeles Jewish Community Council remove the Jewish People's Fraternal Order of the International Workers Order from the list of benefactors of the Council.

Indicated that he had also been making speeches protesting Communication believed that his organization could do a good job of educating a large segment in the notion picture industry concerning the true facts about Communication and Communication infiltrated organizations.

Cinema Lodge of B'nai B'rith

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As mentioned above, the American has alleged that this organization has refused to cooperate with the American Jewish League Against Communism. The Cinema Lodge is comprised of individuals in the entertainment field, ostensibly formed as a public relations group to combat the inroads of Communism and propagate the principles of Americanism. According to Los Angeles Informant this group is headed by Albert S. Rogell and enong its members are Sm Goldwyn, Barney Balaban, John M. Stahl, William Wyler, Henry Ginsburg, Jules White, Jack Benny and Harry Maislish.



Contary That has

In July, 1949, Los Angeles renorted that
had reported that the formation of the Century Theater located at 755 Morta
LeCtemen in Los Angeles was a concrete step in the direction of forming
a school of acting promoted by persons within the motion picture industry
who believe in the American system. The Theater was to function as a
school and training ground for young talent and certain wall known Hollywood
personalities would take part in its productions. The formation of this,
theater was for the purpose of contacting the Actors Laboratory which is
under Communist domination.

Muserous prominent individuals contributed to the Theater's fund raising campaign including Cary Grant, Ring Groeby, Clark Gable, Joel McCres, Barbara Stamwyck, Robert Taylor, Rry Milland and numerous motion picture executives.

On October 3, 1949, reported that the Theater was under construction and while it would not be a school as such, it would provide a theater to furnish young talent with an opportunity to appear professionally and that the Century Theater was to operate in direct opposition to the Actors Laboratory. It was hoped that in the future, the Theater might develop into a school when more funds become available. The source reported that the Theater was created principally by LaRoy Prins, a director at Marner Brothers Studies, and Sam Wood, formerly of MIM and now deceased.

Poundation For Political Freedom

The September 20, 1949 edition of the "Daily People's World" reported the formation of the above organization under the leadership of Cecil B. DeMille. The article indicated the organization would be on a "Communist witch-hunt" and would sponsor a twenty-six week series of radio programs to preach individualism, dramatizing the lives of certain Americans including William M. Jeffers, formerly President of the Union Pacific, Walter and Victor Reuther of the United Automobile Workers and Modema Kasenkins, the Soviet employee who jumped from a window of the Soviet Consulate in New York City.

"I Married A Commundet"

In May, 1949, this picture of an enti-Communist nature, produced by MKO-Radio Pictures, was scheduled for release in the immediate future.

In James, 1950, Lee Angeles reported that this picture had been released during the latter part of 1949 in certain localities and on James 5, 1950, Lee Angeles Informent the Properted that the best effice response had not been estisfactory and It was believed that the public considered it a propaganta type of picture with the result that the film had been withdrawn from the theaters to be retitled and it was planned that the new title would be "Where Danger Lives."

The picture was subject to a great deal of criticism by the "Daily People's World" due to its anti-Communist rature, including a review of the picture in the "Daily People's World" of October 17, 1949, which was extremely critical.

The "Daily Worker" also ettacked the picture and in its issue of March 1, 1950 stated that the name of the picture had been changed to "Woman on Pier 13." This article in the March 1, 1950 edition of that newspaper described the star, Robert Ryan, as taking the part in the picture of an "FBI stool pigeon" and indicated that in accepting that part in the picture he had been cleared by the Buresu.

"Guilty of Treason"

On Jamery 5, 1950, Los Angeles Informant and divised that this picture, which portrayed the events leading up to the arrest and trial of Cardinal Mindesenty by the Communists in Hungary, was produced by Jack Erather, a former Texas oil men, and Robert Golden. The screen play was written by Remett Lavery, former President of the Screen Writers Guild. The informant reported that the film had received a poor review in "Hollywood Reporter" but had received a very satisfactory review in "Hollywood Variety." A review of the picture appeared in the December 29, 1949 issue of "Hollywood Reporter" which stated that the picture had devoted too much time to the remantic portion of the story, thus diverting the audience's attention from the real issue of the picture.

The "Daily People's World" of September 28, 1949 carried a very emitical review of the picture, describing it as "Hollywood's latest packet

of lies."

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The September 13, 1949 issue of the Maskington "Daily News" contained an article concerning the picture, indicating that the picture was meeting with criticism from Communicate and follow travalers and that afforts had been made to frighten actors, studies, etc. from having anything to do with the picture.

The December 30, 1949 issue of the "Daily Worker" in commenting upon the film described it as "a percel of lies" and indicated that it was one of the scripts ordered by "the contemptible third Parnell Thomas at the time of the hearings by the House Committee on Un-American Activities into Communism in Hollywood." It charged that the script had been written in collaboration with individuals and groups favorable to the restoration of the Hapsburg tyranny in Hungary and that the Patiesm had received a specially bound copy of the script. It was charged that the film was a call to war against the Soviet Union.

A further very critical review of the picture appeared in the "Daily Worker" of April 11, 1950, describing it as a "monetrously dull and stultifying movie" and indicating that the story was full of lies.

"Red Dambe"

In connection with this picture, the "Hellywood Reporter" of September 15, 1949 mentioned that Louis Mayer had node good his threat when he told the House Constitute on Un-American Activities investigating Communist activities in Hellywood that he would noke a picture "slugging Communism" when and if he got a story that was right. This article indicated that such a picture was "Red Danube." The story was from a book originally entitled "Vespers in Vienna" and deals with the story of the eruelties and brutalities practiced by the "Reds" in Vienna in their efforts to transform Austria into a "satellite of Moscow."

According to Myron C. Fagan, the story had been assigned to Al Lichtman but that Bory Schary, Production Chief at MM, know that if Lichtman handled the story, it would emerge as a truly enti-Communist picture. Fagan stated that through direct intervention by Schary, the script had been revised and the title changed to "Storm Over Vienna" with the result that the

story had been elemand, naking the villains of the picture Phocists. According to Pagen, Michtuan and other HM executives protected Schary's action but that Schary together with Louis Myer had "equalshed the rebellion" and Michtuan was requested to resign. The source advised that the situation was publicated by South Ropper and Jimele Fidler with the result that the Studie received an avalanche of letters whereupon the Studie again used the original script with the result that an anti-Communist picture was produced, eachling Schary to gain credit for producing an auti-Communist film.

During the fall of 1949, reviews of "Red Damphe" in the trade press were quite favorable to the story indicating it deals with the story of Communist tactics in forcibly compelling Ressian nationals to return to their home land. It was further described in the September 21, 1949 issue of "Hollywood Reporter" as a "hard singing MEM production exposing Communists and their methods." Los Angeles Informant and August 3, 1949 furnished a throwway advertisement issued by the Los Engeles County Communist Party which denounced the picture as war propagants and accused its producers of attempting to instigate a war

"The Red Memors"

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The "Daily People's World" of June 9, 1949 described this picture as an anti-Communist propagands film and urged that steps be taken against it including telephone calls of protest to theaters, the organisation of picket lines and immediate calls to managers of Los Angeles theaters warning against the showing of the film. This picture was released by Republic Pictures and widely publicised as an anti-Communist motion picture. The "Hollywood Reporter" of June 20, 1949 revealed that Republic Pictures had filed suits against the "Daily Worker" and "Daily People's World" charging a copyright violation. Los Angeles Informent "The People's World" charging a copyright violation. Los Angeles Informent "The People's World" with the result that portions of the script were published prior to the release of the picture. Various Los Angeles newspapers gave considerable free publicity to the picture, including an article appearing in the Los Angeles "Times" on June 10, 1949, which stated that the picture would do more to arcess the public to the dangers of Communism than any other picture ever made. The June 10, 1949 issue of "B'nai B'rith Messenger" described the picture as

"Imdogmto."

Project X

The "Daily People's World" of Rovember 10, 1949 reported that "Project I" was a new anti-Communist film made in New York and to be released by Film Classics. According to the article, the trade; ress had been critical of the picture, indicating it was an unsuccessful attempt to build a thrilling melodroma around the Communist ring in New York, that the script was highly improbable and the picture as a whole impossibly dull. The article continued by stating that producers should learn that all anti-Communist pictures were dull, impossible, boring and ridiculous and that anti-Communist pictures "are born in the mightnerss of Wall Street bankers."

"The Stokle or the Cross"

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The "Daily People's World" of July 11, 1949 reported that the St. Louis Lutheran Laymen's League was financing an anti-Communist film "The Sickle or the Cross," made by Roland Reed, directed by Frank Strayer and based on a screen play by Jessie L. Lasky, Jr. This article was very critical of this picture.

A similar article appeared in the "Daily Worker" of July 21, 1949, describing the picture as an "anti-Communist atrocity film.

The "Hollywood Reporter" of July 5, 1949 in a review of this picture described it as a "timely anti-Communist drawn" showing that "Communism is a powerful enemy of the Christian people, that the time has come when religious people must organise to fight the growing Red nerson in America."

"Jet Pilot"

In June and August, 1949, Los Angales Information reported that REO-Endio Pictures, Incorporated was planning to produce the above picture which would be apti-Communist and anti-Soviet in taken

In Jamery of 1950, Ios Angeles advised that Los Angeles Informational pointed out that the original theme of this story was serious and

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very dreastic and dealt with a fundo agent "pleated" by the Restans in this country through Alaska by air, but that Round Hagles had made certain changes in the story in order to make it lighter and more entertaining.

M.seellaneous

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The October 27, 1946 issue of the "Daily Popule's World" stated that Variety had admitted that the best effice on anti-Communist pictures was off while pictures based on special problems such as "Home of the Breve" were doing very well. The article than indicated that box office returns had been very poor in connection with such pictures as "Red Menace," "I Married a Communist," and "Red Dannbe."

I. Auti-communist activities (April 16, 1950, to June 23, 1950)

Anti-Communist Pictures and Plays

"The Big Lift"

The April 27, 1950, edition of the "Daily Worker" in a column by Jose Egleciae contained a review of the picture "The Big Lift" which was critical of the picture stating that it was more elever than other enti-Soviet films in its presentation of anti-Soviet propagands. The article then accuses the picture of being "creamed" with distortions, lies, and half truths and then called on Communists for programs to "expose this movie."

"Conspirator"

The column by Tglesias appearing in the April 28, 1950, edition of the "Daily Worker" contained comments on the film "Conspirator" which stated that the picture would "make J. Edgar Hoover green with envy and would delight the war makers." The column continued by being extremely critical of the picture stating that its final aim was the encouragement of "concentration camps and war."

"Guilty of Tresson"

A column by David Platt in the April 26, 1950, issue of the "Daily Worker" stated that this picture was failing at the box office. This article stated the picture was failing even though it had received the support of the Catholic Legion of December and the Anti-Communist Entimal Conference of Christians and Jews. Platt was critical of the Jewish organisations which supported this picture stating that the picture itself was the glorification of a "notorious anti-Semite."

Motion Picture Alliances for the Preservation of American Ideals

A column by David Platt appearing in the Way 31, 1950, edition of the "Daily Worker" stated that the "Hollywood Ten" had issued a statement assailing the Motion Picture Alliances which Platt accused of being the "big finger" of the investigation of Communism in the motion picture industry by the House Committee on Un-American Activities.

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A further criticism of the Notice Picture Alliance appeared in Plats's column in the June 6, 1950, issue of the Thily Worker' im which he again accused the Alliance of being "the Mg finger" in the film industry's "first witchinst which led to the black listing and sentencing of the Mollywood Tune" The critics indicated that the Alliance had recently taken full page ade in the "Hellywood Reporter" and "Deily Variety" to applical the proposal of Compression Fixen for a second investigation of Communica in Mellywood by the House Committee on Un-American Activities. Plats characterized the Alliance as a "stool pigeon cutfit" which had been engaged in acti-labor union vecting and Pascists sine.

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(June 34, 1950, to December 31, 1950)

Motion Picture Alliance for the Preservation of American Ideals (MPA)

The September 8, 1950, edition of the Los ingoles "Examiner" reported that Valter Panger, a one-time critic of the MPA, which is an anti-Communist organization, had acknowledged that he had made an error in judgment in connection with his opposition to the organization. Vanger's admission was disclosed in a letter to the MPA in which he velcomed that organization's pledge of support for the Crusade For Freedom of which Vanger is the Les ingeles chairman. Vanger's letter was prompted by a letter from John Vayne, President of MPA, who recalled Vanger's opposition in 1944 to the MPA's charge that Communists had infiltrated the film industry. In his letter, Vanger was quoted as stating, "I recognize that time and history have proved the correctness of the judgment of the Motion Picture Alliance and its foreeight in recognizing the Communist menage."

Los Angeles Informant advised that the idea behind the publishing of the correspondence between Fayne and Fanger was to present a united front in support of the Crusade Für Freedom and to mend a rift eassed by the resignation from the Crusade of Senator Jack B. Tenney.

Los Angeles Informant on November 28, 1950, advised that following the death of Sin Yood, who had been extremely active in the NPA, the organization had not been active nor had regular membership meetings been held. The informant advised that the NPA was at that time currently endeavering to bring Angels Jean Calomiris, author of the anti-Communist book, "Red Maguerade," and a Government witness at the trial of the eleven Communist leaders to Hellywood to address a membership meeting. The source reported that a number of the NPA members feel that the organization should attempt to present a program of education emacerning the nature of Communica and its menace. Another group within the organization feels that such an educational program would have little merit and would be ineffective in bringing members to meetings.

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The source also advised that the MM had recently directed a letter to Darryl P. Zannek, head of Twentieth-Century Fex Studies, protesting the purchase by that studie of a story written by Ruth McKinney, whe, according to the informant, has been actively affiliated with the Communist movement in the past. The MPA as of Nevember 26, 1950, had not received a response from Zanuck but planned if the preduction of the picture based on McKinney's story is undertaken to publish its letter to Zanuck in order to bring about public action against the studie.

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Cinema Educational Guild (CEG)

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en Agent of the Lee Angeles Uffice that on the previous evening she had attended a meeting of the CD3 at the Lee Angeles Ebell Theater, attended by approximately 400 persons. Myron C. Fugan, head of the CE3, spoke of the success of the Guild in fighting and exposing Communica in the notion picture industry. Fagan stated that he was leaving Les Angeles soon thereafter on a lecture tour to San Diego, California; Phoenix, Arizona; Salt Lake City, Utah; and thirty other cities, ending his tour in Boston, Mescachusetts. He stated that he planned to set up offices of the CLB in each of the cities in which he appeared; that membership in the various cities will be soreened for loyalty; and that he expects to obtain a total membership of one million.

During the neeting, Fagan stated that he had produced a nevie entitled, "Thieves' Faradise," which was to be distributed throughout the United States through the various units of CEG. The informant advised that she had seen this picture, which runs twenty to thirty minutes, and that it has an anti-Communist theme.

Anti-Communist Filme

The August 23, 1950, edition of the "Daily Forker"
- in a column by David Plats stated that Farner Brethers had

esquired the screen rights to the story of Matt Costie, when Platt described as a "Pittsburgh labor spy and FDI stool pigeon." The picture was tentatively titled, "I Pecce is A Communist For The FDI." Platt's article continued by being extremely critical of Farner Brothers for their purchase of this story.

Platt's column appearing in the "Daily Forker" of Becomber 6, 1950, again mentioned Farner Brothers' purchase of the Cuetic story, stating that Gordon Bouglas would direct the picture; that the script would be written by Bordon Chase; and that it would be produced by Bryan Foy. Platt then stated, "These three beys together should be able to turn out a film that will flop every bit as hard as 'Red Menage' or 'I Harried a Communist'."

Platt's column in the "Daily Verker" of December 27, 1950, stated that Frank Lovejoy had accepted a role in the Cvetic film and commented that he was "well equipped for this dirty role" incomed as he had appeared on radio for years playing nothing but gangeters or cope.

The column of Platt's appearing in the Nevember 30, 1950, edition of the "Daily Forker" referred to a film being produced by Howard Highes of REO Studies entitled, "High Frontier." According to Platt, this film will pertray the dropping of A-bombs on the Soviet Union and, according to Platt, was to be used to "help push our country closer to the anti-Soviet war." He also described the picture as a "war-nongering film which may well be one of the nost dangerous films in our history."

<u> Miveellaneous</u>

Pictures, on September 15, 1950, furnished to the Lee Angeles Office a copy of a speech made by Bore Schary of MSM Studios before the B'nai B'rith Convention at San Diego, California on August 9, 1950.

advised that in this speech, Schary had taken the opportunity to go on record against Communists,

Communism and the Communist Party; to support the United States stand in Keron and at the same time call upon all true "liberals" not to be confused or frightened by the tendency in same placed to make the word "liberal" interchangeable with "fallow travelers" "parlor pink," and "rod."

The August 10, 1950, edition of the New York "Times" carried an advertisement supporting the action taken by the Smited States in Korea. The advertisement contained a statement, "These among us who defend Russia or Communism are enemies of freedom and traiters to the United Mations and the United States." This statement was signed by the following individuals: Richard Aldrich, Maxwell Anderson, Irving Berlin, Milton Caniff, Madeleine Carroll, Russel Crouse, Howard Cullman, Blevins Davis, Dr. Clarence R. Decker, Alfred de Liagre, Jr., Julius Fleischmann, Rube Goldberg, Otto A. Marbach, Lawrence Languer, Allan Jay Lerner, Howard Lindsay, Raymond Massey, Villiam Mauldin, Ray Middleton, Je Mielziner, Richard Myers, Robert P. Patterson, Arthur Schwartz, and Villiam Sleane.

On August 22, 1950, Industry has not done as much as it should in connection with the fight against Communism and he was considering calling together leading executives of the netion picture industry to enlist their active acoperation and aid to the FBI in its impostigation of subversive activities. A few days later, advised Mr. Hood that he had talked informally with Joseph Schemak and one or two others in the motion picture industry who were very responsive to his ideas. He indicated that he contemplated holding a meeting with four or five other individuals such as Louis B. Mayer of MGM and Earry Cohen of Columbia.

The August 30, 1950, issue of "Rollywood Reporter," a trade paper, carried a double-page advertisement signed by Farmer as well as other top notion picture executives from other studies attacking Communism and calling for full support of the Government in its action against the Russian danger and in prosecuting the war in Kerea.

This article was signed by the following individuals:

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Cootl B. DeMille, T. Frank Freezan, Sanuel Goldwyn, L. B. Mayer, Joseph H. Schenck, Albert Warner, Barry H. Parner, Jack L. Forner, and Darryl F. Sanuek.

The September 5, 1960, issue of the "Follywood Reporter" announced that Marry E. Farmer, President of Farmer Brothers Pictures, had recently called together 2,000 employees of the Studies on the sound stage and had taken the opportunity to deliver an address against Communism and the position of the Marner Brothers organization with regard to it. Farmer was quoted as stating the studie did not must anyone in its employ who belonged to any Communist, fascist or other un-incrican organization and called on his listeners to advise the studie of any individuals employed by the studie who belonged to such organizations in order that the studie could get rid of such persons. The newspaper commented editorially on his address to the effect that Communists had made incredible efforts to infiltrate the industry and that it would be studie to arose that they had made no occupris.

The September 80, 1950, edition of the New York "Times" reported that a meeting in support of the Crusade For Freedom had been held on every major studie lot in Hollywood, which meetings had been addressed by Louis B. Mayer, Harry M. Farner, Cooil B. Deville, Frank Freeman, and John Faune.

The September 24, 1950, edition of the Los Angeles "Times" reported that a number of early-day motion picture personalities had gathered at General Service Studies to discuss Communism and a project to combat it. Among those present were Mae Murray and Rupert Hughes. The anti-Communist project discussed was the filming of a series of short subjects based on the various departments of the Government, their history, duties and the namer in which their jobs are accomplished. The idea behind the project was summed up by Producer James Harper as follows: "Show the people how America energies and you wen't have to werry about Communism."

Office that he was revently attended a neeting at the home of

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Oliver Curlson, which meeting was also attended by Adolph Monfou, James Modulance, Fred Sible and Morrie Stebind. The purpose of the meeting was to give those present, who are alkenti-Communist personalities, information which would possibly enable them to recognize Communists working in Mellywood.

The discussion of the Communists working in Mellywood.

Transfer in Mellywood and also of the discrimination which apparently exists against those individuals in the industry who had testified against the Communists in the hearings held by the Mouse Committee on Un-incriour Activities.

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advised that the consensus of spinion of the group was that the notion picture industry as a whole and part oularly MOM was unwilling to sever connections with the Communists since some of the Communist personalities in the industry represented valuable preperties and extensive invest-Vadvised that the group was endeavering to get in touch with Koward Hughes of ALO as one of the few notion picture figures whe is willing to put up a stiff fight against the Communists. Palso quoted Menjou as stating at this neeting that James Cagney was no longer connected with the Communist movement nor would be even new admit that he had been a Party member. However, Menjou stated that Cagney had once admitted to Robert Montgonery that he had been a member of the Communist Party. In connection with Cagney, the stated that it was well known in Communist circles that Cayney was a Party Patated that nomber at large and that his name had appeared on a list of frequent contributors to the Party, which had in his possession in 1939 but which was destroyed in a Plerida hurricane in 1947.

actor in New York City, On Wordber 3, 1950, advised that an organization known as "Theatre for Prooden" is presently active in fighting Communica within the theater. The informant reported that Maida Reade, an actrees, and Son Citles, former Communicat Party functionary, were both active in this organization.

The October 8, 1950, edition of "The Verber" in an article by David Platt stated that the publishers of "Red Channels" (which was published by "Counteratteek") were extending their activities to the screen and were engaged in callecting names of Rellymood actors, writers, directors and producers who are exhaus been numbers of organizations declared "subscribe" by the Attorney General, which naterial would be published in the future in book form.

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X - ANTI-COMMUNIST ACTIVITIES (James 1, 1951 to June 15, 1951)

Motion Picture Alliance for the Preservation of American Ideals (MPA)

advised that on March 22, 1951, he had attended a meeting of the MPA which had been called to honor the late James K. McGuinness, one of the organisational founders of the MPA. The meeting was under the chairmanship of John Wayne who was followed by Roy M. Brewer and Medda Mopper. Mrs. Mopper stated that while dressing to come to the meeting she had heard a radio commentator quote Wayne as commending Larry Parks for his testimony before the HGUA. Hopper stated that she did not approve of such a commendation and did not agree therewith. She stated that she condemned Parks and all other traitors to American ideals and expressed the opinion that the only reason Parks had made his admissions was that he had been forced to do so and in her opinion had come forward too late.

The next speaker was Victor Riesel who stated that he agreed with Hopper's opinion and then commented on the Communist affiliations of Jules Garfield and George Willner. Pollowing Riesel's speech Wayne argued that he had not commended Parks for his admissions before the HCUA but in a telephonic interview with the press had stated that Parks admission was commendable but the radio commentator had twisted his comment to indicate he was sympathetic with Parks.

Confidential Source advised that following the above mentioned meeting the Executive Council of MPA met to consider the group's stand toward Parks. He stated that the majority of the Council felt that Hopper's criticism of Parks had been too severe and the majority of the Board also felt that individuals such as Parks who had endeavored to clear themselves should be afforded some rehabilitation as far as their nositions in the Motion Picture Industry are concerned.

Cinema Educational Guild (CRG)

meeting on March 20, 1751, the entire program of hich sonsisted of a talk by Myron C. Fagan. Fagan stated that his publication Red Treason in Hollywood had been responsible for the reopening of the BCUA investigation conserving Communication to Motion Picture Industry.

also reported that a meeting of the Ginema Educational Guild had been held on May33, 1951, at which Fagan was again the principal speaker and again attributed the current ECUA hearings on Communism in the Motion Picture Industry to the activities of the Cinema Educational Guild.

Pagan then went into great detail concerning his new anti-Communist film "Operation Survival" which he stated had been made at the specific request of the Veterans of Foreign Wars and which had been directed and narrated by Pagen. Meadows advised that the Veterans of Foreign Wars had repudiated the; film and claimed that they had nothing to do with its sponsorship or production. Fagen then appealed to the CHG to help in the production of the film which the informant reported has a general theme of showing that the United States Government pampered the Communists and spreased Stalin during the Roosevelt and Truman regimes. The picture deals briefly with the formation of the Communist Party in the United States and the Communist methods of causing internal strife by setting race against race. Meadows expressed the opinion that the film could be made into a very effective picture when it has been out but that it is "brutally frank in its criticism of the Roosevelt and Trumen Administrations.

Assistant Director Michols by letter dated March 27, 1951, was furnished by the Anti-Defanation League with a letter dated April 20, 1950, from Gerald L. K. Smith to William C. Ring in which Smith admitted that he started the CEG, that he named it, conducted the first meeting, raised the first money and thereafter turned the Guild's operation over to Pagane

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The March 13, 1951 edition of the Delly Vorker in a column by David Flatt comments on an anti-Gommunist film by the GES entitled "It Gan Happen Here." The Daily Worker article indicates that Fagan's anti-Communism is a clock behind which he carries out his anti-Semitism and the article then continued by attacking Fagan and the CEG.

Anti-Communist Pictures

"I Was ArGommnist For The FBI".

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The Daily Worker of March 1, April 24, May 8, and May 9, contained numerous articles attacking the Warner Brothers' "I Was A Communist For The FBI" which picture was based on a story by Mathew Cvetie, a former Bureau informant. These articles characterised the picture as "gutter sewage," a picture designed to incite mob violence and anti-Semitism and a "vile anti-labor film."

"High Frontier"

The Jm wary li, 1951 edition of The Worker reported that Howard Hughes was planning a "top secret" war-mongering film entitled "High Frontier" which would be used to "help put our country closer to the anti-Soviet world which is the thrill of every big profiteer" and that this production had been ordered by the Trusan Administration as their answer to the growing world demand for peace.

"The Big Lie"

The March 12, 1951 edition of the Daily Worker reported that Ben Hecht and Charles MacArthur were writing an enti-Communist play to be called the "Big Lie" which would be produced by Billy Rose.

"The Man Who Voted No"

David Platt's column in the Daily Worker of March 12, 1951, reported that Gilbert Goldsmith Rothschild was financing an anti-Communist film entitled "The Ham Who Voted No." This picture concerns the village idiot in one of the Iron Curtain countries who voted against the Stalin regime,

but the idiot is so loved by the people that the Communists do not dare to touch him. Platt remarked that this "idiotic cold war film," would be made in Paris and that possibly Harpo Marx would be the hero.

Tokyo Pilo 212°

The Daily Worker of March 12, 1951, reported that this picture had received only a lukewarm reception as well as some hostile reviews. It reportedly dealt with the "underground Communist work in Japan and efforts of United States intelligence to smash it,"

The column of Victor Riesel appearing in the March 27, 1951 edition of the New York Mirror reported that Helen Hayes was the star in a still untitled spy movie concerning the fight between the United States and the Soviet for the minds of the "Workers of the World." He described the picture as an aid in "our Government's global campaign to keep the Russians from turning working people into fanatical anti-American troops." Riesel continued that this picture was one of \$2\$ Hollywood feature films, 19 documentary films and \$100\$ Government anti-Communist scripts being planned.

Miscellaneous

The Hollywood Reporter on January 26, and 29, 1951, contained an article by W. R. Wilkerson, owner and publisher, dealing with the Communist situation in the Motion Picture Industry. He pointed out that there are some 568 persons in the Motion Picture Industry whose membership or connections with subversive organizations are well known and that they should either prove their innocence or have the guilty tag pinned on them. Wilkerson suggested that a tribunal be set up by those who want to be cleared of Communist accusations; that the Motion Picture Industry leaders should ask the HCMA to send one or two of its Committee to Hollywood to sit on such a Board; that the successor to the California Committee on Un-American Activities should also send two representatives and that each of the Motion Picture Guilds should be requested to appoint a representative. Thereafter individuals accused of Communist connections would be invited to appear before this board which would either give them : clean bill of health or through its failure to so clear them labeled as Communists on in sympathy with the Communists American reported that Ralph Bellowy in speaking for the Mational Board of Theater for Preedom had appealed to all persons in the entertainment world to join the fight against the Communists.

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Z. <u>AFTI-COMPETET ACTIVITIES</u> (Jake 15, 1951, to April 15, 1952)

Vage Parners Committee

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The "Les Angeles Times" for October 26, 1951, carried a new item to the effect that a group called the Fage Farners Committee had begun picketing a number of metion picture theaters in tes Angeles where personalities connected with the films being shown had been subjected to sorutiny by the House Committee on Un-American Activities. Up to that time the Fage Earners Committee had pickets at five theaters which were showing such novice as "M," "Saturday's Here," and "Bathshobs."

In connection with this matter of picketing by the Fage Earners Committee, the management of the Parameunt Theater in dewntown Los Angeles, which was one of those theaters being picketed, advised during a contact there the pickets had been withdrawn when the management agreed that at the end of the current run of "M" the theater would not run it again.

Anerican Legion Post Ne. 13, Hollywood, California, advised on December 12, 1951, that it is about a year old and has its headquarters in Glendale, California; that it claims several million followers who are anti-Communists and object to films being shown which have alleged Communists connected with them; that the committee claims its picket lines at the above-mentioned theaters were definitely effective by bringing box office pressure to bear against patronising the pictures.

According to the head of the Vage
Earners Committee is an individual named Raymond McConnon of
Glandale. Delieved that the committee's claimed
numerical attention or probably a considerable exaggeration.

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On January 7, 1952, a suit for \$1,000,000.00 libel damage was filed in Los Angeles Superior Court by film producer. Stanley Framer, against the Tage Karners Committee of the United States of America.

The "Jee Angeles Daily News" of that date quoted Framer as stating that his action was based on distribution by this committee of libeless circulars by its members picketing his Columbia production of "Death of a Salesman" at a Beverly Hills theater. Framer's suit alleged that these handbills distributed by the pickets and sent through the mail described the producer as "notorious for his red-slanted, red-starred films."

Individuals named as defendants to this suit, in addition to the committee, were Morman 5. Smith, L. C. Vincent and R. A. McConnon, who were described as officers and directors of the organization.

The "Los Angeles Mirror" of January 9, 1952, reported that the so-called Big Three of the major film producers group had commended Stanley Kramer for filing his \$1,000,000.00 libel suit against the Tage Karners Committee. According to this paper, the Society of Independent Motion Picture Producers Association and the Association of Motion Picture Producers have come out in support of Kramer's action. The paper further noted that Dore Schary of MOM had wired Kramer and offered his support.

According to the "Daily Faristy," Hollywood trade publication of January 31, 1952, the Fage Earners Committee had approached Framer through his atterney with the proposition of trading a retraction by the committee in return for Framer's calling off the libel suit. The committee's attorney had reportedly submitted one form of retraction to Framer and his attorney but this was not acceptable to them. According to the "Daily Variety," another written retraction would be submitted after consultation with State Senator Jack Tenney, Counsel for the Fage Earners Committee.

According to the "Los Angeles Times" of February 9, 1958, Dore Schary, head of production at MM, also filed a cuit for \$1, 250,000.00 libel damages against this committee. The complaint was filed shortly after committee pickets appeared in front of downtown theaters carrying placarde attacking Schary's layalty to the United States and intending to convey to the public that he had been associated with one or more subversive organizations. Schary's suit also asked the court to issue a temporary restraining order directing the defendants to case their picketing activities.

American Legion

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The local press of Los Angeles on October 20, 1951, noted that the American Legion's Los Angeles County Council would soon consider the question of boycotting all mation picture films participated in hy persons identified as Communists or followers of the Communist Party line and that the Legion's Rollywood Post No. 43 would offer a resolution aimed at the alleged Communist influence in the film industry and the unfriendly witnesses before the recent hearings at Los Angeles.

previously identified, advised that the above resolution has been passed along to the Council which has set up a special committee to act on it and that such action will probably be announced during the latter part of December after which the resolution will be presented to the State Convention of the American Legion at Riverside, California, in February, 1952.

At the Mational Convention of the American Legion held at Miami, Florida, in October, 1951, a resolution was unanimously passed calling on posts throughout the nation to make public the intention of the American Legion to condemn, expose and combat such individueds employed by the motion picture industry and the entertainment world who are engaged in subversive activities.

According to the January, 1952, issue of the "Mollywood Legionnaire," news organ of the Mollywood Legion Post No. 43, a resolution was adopted calling for Legion picketin; action against any film which carries the name or credit of any individual who refused to answer questions put to them by the Mouse Un-American Activities Committee.

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After adoption of this reselution by Hollywood Post No. 43 it was also adopted at the 24th District meeting of the American Legion and was then sent to the Department level for appropriate action.

The "Washington Post" of March 6, 1952, reflected that the District American Legion on the previous day picketed the Ontario Theater where the film "Death of a Salesman" was showing. According to Chairman of the District Department of the Legion's Americanism Committee, the action was taken because some persons connected with the production of the film had been reported to have hed Communist connections.

According to the article, stated he has not seen this movie but understood its contents were objectionable because the picture presented the American scene in an unfavorable light. In addition, stated the committee would decide whether picketing would be authorized against some fifty other films which were mentioned in an article appearing in the December issue of "The American Legion Hagazine" and were described as films with which recently exposed Communists were alleged to be connected.

(Hashington Post, 3/6/52)

According to an article appearing in the "Nushington Star" of March 13, 1952, William J. Hollinam, Department Connander of the American Legion District Department stated at a press conference on the previous day that picketing of all local theaters offering movies with a Committee taint in the writing, acting, preparation or of any other kind would be continued.

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Mr. Holliman further stated that this picketing was an effort to force down the box office receipts to the extent that it would be unprofitable for the theater operators to continue affering such movies.

(Fashington Star, 3/13/58,

A Washington City News Service release of March 31, 1952, reflected that top leaders of the American Legion and the motion picture industry met in Washington for a high level "exploratory talk" or possible methods to eliminate the "menace" of Communism from movies. The meeting was reportedly called by Eric Johnston, President of the Motion Picture Association of America, while the American Legion was represented by Commander Donald R. Wilson and Director of Legion Publicity James O'Weill.

According to this release Johnston told the United Press that no decisions were made at the meeting.

(Fashington City Hew Service 3/31/52,

With regard to the above conference, it is noted that Colonel Louis Johnson, former Secretary of Defense, telephonically advised Inspector L. R. Pennington of this Bureau that the Legion "stood pat" on its present policy of doing everything possible to weed Communists and their sympathizers out of the motion picture industry. He further stated that Eric Johnston was disappointed and a future meeting has been tentatively set for April 7, 1952.

(News Mr. Pennington to Mr. Ladd

Americans Against Communism

"The Film Daily" of January 4, 1952, contained an article reflecting that an organization called Americans Against Communism has been formed and will produce anti-Red pictures. This organization was reportedly headed by Rupert Hughes as President, Lionel Barrymore as Vice President and Adolph Menjou as Secretary. (The Film Daily, 1/4/52, Filed in Publications)

"Counterattack" of January 11, 1952, carried an article reflecting that the organisation called Americane Against Communism is a nonprofit, nonpolitical group. According to "Counterattack," "The Sickle or the Cross," exposing Communist infiltration tactics in government, labor unions, churches and schools, will be the groups first film with four other films exposing Communist tactics also scheduled for production.

(Counterattack, 1/11/52,

Anti-Communist Pictures

"Seeds of Destruction"

"The Film Daily" of April 2, 1952, carried an article reflecting that Astor Pictures, which has just released "It Can Happen Here," a thirty-five minute featurette dealing with Communist gangsterism in Europe, will follow up with an anti-Red feature tentatively titled "Theds of Destruction," the etory of which points in the Communist method of infiltrating the American way of life.

(The Film Daily, 4/2/52, Filed in Publications)

"The Housers"

According to an article appearing in the March 12, 1952, issue of "The Film Daily," MGM was planning a spring release for the documented history of Communism called "The Hoazers!" (The Film Daily, 3/12/52, Filed in Publications)

According to the "Daily Worker" of March 25, 1952, "The Houzers" is described as an FBI steel pigeoms eye view of the Communist movement since its inception.

(Daily Morker, 3/25/52,

"My Son John"

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The "Daily Worker" of March 25, 1952, describes this film by Lee McCarey as the story of "a Communict Government employee" who etcals top secrets for a foreign power. According to this publication two of the leading characters in this film are said to resemble Alger Hiss and Judith Coplon. (Daily Forker, 3-25-52,

In an article reviewing this film appearing in the "Daily Forker" of April 15, 1952, the queetien was raised as to whether it isn't time for patrictic Americans to get together and form a Committee of Political and Moral Decency made up of people of all creeds to tell Leo McCarey and Paramount Pictures what they think about this incitement to violence and contempt to the Constitution and to demand that local theater management step feuling up the community with pictures of this kind. (Daily Forker, 5-15-52,

"Walk East on Beacon"

This film, produced by Louis D. Rochemont and soon to be released by Columbia Pictures Corporation, deals with the counterespionage work of the PBI. It exposes the innermost operations of a fantastic Communiet espionage network in America and reveals how seemingly insignificant individuals apparently above suspicion fit into the Red web.

(The Investigator, May 19, 1952)

The "Daily Worker" of March 25, 1952, refers to this film as "A drama of 'Red' espionage in America," produced by Louis D. Bochemont in confunction with John Edgar Hoover. 3-25-52,

"Assignment in Paris"

The "Daily Forker" of March 25, 1952, reflects that this film will soon be released by Columbia and concerns a reporter who goes to Budapest to investigate the jailing

of an American businessnam. According to this article, the "reporter" could be Villiam Outle who confessed in an open court in Czechoslovakia that he was a spy for the State Department while the "businessnam" could be Robert Vogeler who also confessed in a Budapest People's Court that he was carrying on expiringe and sabetage against the Hungarian People's Covernment. This article further reflected that the purpose of this film is to present the function idea that both these agents of Full Street are great Americans.

(Datly Yorker, 3/25/52,

"Fiva Zapata"

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"The Forker" of March 16, 1952, contains a review of this film by Harry Tyllis which is in general quite uncomplimentary and states that this picture does not give a real portrayal of the Mexican Revolution.

(The torker, 3/16/52,

It is interesting to note that this film also received uncomplimentary mention in the February 15, 1952, issue of "Counterattack," although in this case it was due to the individuals connected with the film and not with the story itself. Among these individuals were the following: Elia Kasan, Director; Marlon Brande, leading actor; Marge, leading actress; Lou Gilbert, actor; Frank Silven, actor; and Anthony Cuinn, actor. According to "Counterattack," all of these afore-mentioned individuals have been associated with Communist front organizations. (Counterattack, 2/15/52,

<u>Miscellaneous</u>

The "Washington Star" of March 18, 1952, contained an article reflecting that REO Pictures Corporation had asked Superior Court to declare that REO is not obligated to Paul Jarrico, the film writer, in any way. Jarrico, who was fired by REO after he refused to tell the House Committee on Un-American Activities whether he was or had been a Communist, had asked for back pay and sereen credit for "The Las Vegas Story."

According to the above article, RIO claims that after firing Jarrice it discarded everything he had written in connection with this movie and a new script was prepared. The Screen Friters Guild, however, after a hearing ruled Jarrico's contribution made up more than a third of the finished story.

(Vashinaten Star, 3/18/52,

The "Washington Post" of March 30, 1952, reflected that Paul Jarrico was suing RKO for \$350,000.00 and charged the studio with acting against him to get widespread publicity as "savior" of American morals.

According to this article, this action was a counter claim to a previous REO suit which had been filed on March 17, 1952.

(Yashinaton Post, 3/30/52

The "Washington Times Herald" of April 7, 1952, contained an article reflecting that approximately 100 unployees of RKO were notified on April 5, 1952, : principal owner, Howard Hughes, that they were being placed on "leave of absence status," effective as of the previous day. Hughes stated that the 100 employees were "innocent victims of the Communist problem in Hollywood."

The above article further reported that Hughes stated it was his determination to make RIO one studio where the work of Communist sympathizers will not be used and for this reason he has found it necessary to reduce production temporarily.

This article also reflected that a studio spokesman said that before the reduction approximately 640 of the total RKO employment of more than 3,500 was workin, in Hollywood.

Bughes stated that due to his dispute with Paul Jarrico he has installed a method of screening "so that to the extent humanly possible, such a situation could not occur again at RIO." He continued that during the past six months

RIO has been searching for seripts for two stars available to the studio and of the 150 scripts studied II were considered suitable for these particular stars. In examination of these II scripts, however, disqualified every one of them because of information concerning one or more persons tavolved in the writing of the script or the original stories.

(Fashington Times Herald, 4/7/58)

According to a reliable informant the furnished this information on April 15, 1958, Hughes has acknowledged privately that he "is in a hell of a mess" on his dispute with the Screen Briters Guild for jailing to accept their decision favorable to Jarrico. The informant continued that from the producers standpoint Hughes may not be on solid ground although the Motion Picture Producers Association has as yet made no official statement on the matter. The informant felt that Hughes has used this dispute as an excuse to cut down RIO operations which he wanted to do animal.

ARTI-COMUNIST ACTIVITIES (July 15, 1953 to February 15, 1953)

"Clearance" Pregram

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free-lance screen writer and confidential source of the Les Angeles Office, recently outlined in a general way a system being utilized by the major film producers for the purpose of "clearing" employees in the film industry. According to the threat of the American Legion in 1951 to picket those motion picture productions with which alleged Communists or Communist suspects were connected was a matter of considerable concern to a number of motion picture producers. As a matter of fact, in a number of instances in which the American Legion actually did engage in picketing activities the film producers concerned suffered a definite financial loss.

Accordingly, therefore, these particular producers got in touch with George Sokolsky, well-known syndicated columnist in New York City, to determine what the producers could do to alleviate this situation.

As a result of this get-to-gether the following plan was generally adopted by the major film producing companies. The Legion furnished the producers with a list of individuals objectionable with the Legion based on reports of the HCUA, the California Legislative Committee and other sources including certain anti-Communist nublications. The producers thereafter would demand a letter from those employees whose names appeared on this list wherein the employee was to explain how his name became a sociated with the Communist Party, its activities or its front groups. If the employee's explanation was satisfactory to the producers and the Legion, no objection would be raised to his being connected with a film production. If his explanation was not established that the employee was not "clear" or eatisfactory to those concerned.

As the letters of explanation were received by the producers who requested them they were made available to the Legion. The pointed out, however, that neither the producers nor the Legion knew anything in particular about

Communism, the Communist Party, or its activities and as a practical matter were not in a position to be able to evaluate the explanations set out in the letters. Accordingly, therefore, the letters were transmitted to George Sokolsky. Sokolsky in turn made the letters aveilable to film actor, Ford Bond, and Hollywood labor leader, Rey Brewer, both of when have long been active in combating Communism in the film industry.

According to the above plan, Bond and Brewer were to coordinate and pase on the acceptability of the explanations made to the producers by the employees in the letters demanded of them. Dointed out, however, that in spite of their long fight against Communism in Hollywood, meither Bond nor Brewer was in possession of any real evidence or knowlege of the extent of Communist activity in the film industry over the years. Accordingly, they called upon film writer Wartin Berkeley, a one time Communist Party member and a cooperative witness before the HCUA in 1951, to examine these letters carefully and based on his personal knowledge to determine whether the letter writer told the truth, hedged or deliberately falsified the explanation.

Berkeley in analysing these letters which as a result of their deliberations are rated "acceptable," "not acceptable," "not acceptable,"

According to the "not acceptable" rating in actual practice has generally prevented the hiring of a prospective film employee or caused the dismissal of euch an employee already on the payroll at the time the letter was demanded of him.

expressed the opinion that this plan is:
undoubtedly faulty in some respects, particularly in view of
the fact that it amounts to a private concern or body taking
upon itself to judge who is and who is not acceptable for
exployment in the film industry.

American Leaten

In addition to its connection with the afore-described "Clearance Program," the Legion has continued to keep a clear check on any production from Hellywood with which any individual with a subversive background is connected. Among their most recent activities in this regard has been the opposition to the new Charlie Chaplan film "Limelight." The Legion has announced definite intentions of picketing any showing of this film.

On January 3, 1953, George Sokolsky advised Assistant to the Director L. B. Nichols that Loew's Theatres made a decision to distribute "Limelight." Sokolsky advised that he notified Loew's that if such distribution was made on organized campaign would be directed against Loew's.

According to "The Norker" of February 1, 1953, Loem's Theatres canceled bookings of "Linelight" in view of the picketing threat of the Legion for which action they were commended by National Legion Commander Lewis K. Gough. ("The Norker," February 1, 1953,

The film "Limelight" is reviewed in the "Daily Worker" of October 24, 1953, as a story of a famous clown of the English Music Halls who has lost the ability to make audiences laugh. This clown nurses back to health a beautiful young dancer, Claire Bloom, who tried to kill herself in the mistaken belief that she can never walk again. The clown watches her rise to starden with his support and understanding and she in turn helps him get on his feet. According to this article "Limelight" ranks with Chaplin's best films and in it is to be found Chaplin's real thinking about the world we live in as well as his appeal for more fellowship among human beings. ("Daily Worker," 10-24-52,

Anti-Communist Pictures

"Big Jim McLain," according to the "Daily Vorker" of September 9, 1952, is one of the most victors of the

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recent anti-Benecratic, anti-union Hellywood films.
According to this article, this film store John Fayne and classifies the anti-labor activities of the HCTA with the plot involving insune charges against T.S. Communists.
("Daily Forker," 9-10-52,

According to the "Sam Diego Union" of September 6, 1953, however, this film to described as a semidocumentary story of Communist chasing, filmed with intelligence and "minus the familiar corn." According to this article it is a human story of "McLain" who is pertrayed as an FBI agent and his personal fight to uncover suspected subversive elements and at the sume time it discusses the frustration of soldiers who win their battles and then find the fruits of victory lost by the same laws under which they prosecute. ("Sun Diego Union," 9-6-52,

"Diplomatic Courier"

According to the Yew Tork Compass of June 15, 1952, this film is a huphasard story produced by Twentieth Century-Fox concerning the existence of an important document sought by the Soviets which is supposed to include "the complete Communist timetable including the date for the invasion of Iugoslavia" by the Seviet Union. (New York Compass June 15, 1952,

Miscellaneous

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According to the "New York Times" of August 5, 1952, the California State Branch of Amuete, national organization of veterans of Vorld Far II, called on the heads of metion picture studios to sign a pledge that they will not employ: any persons who refused to respond to the HCUA or any other duly constituted Government agency investigating charges of alleged subversive activities involving Hollywood personalities.

According to this article, the pledges were mailed to the studies with an accompanying letter which explained

that the action represented the carrying sut of a resolution adopted at the recent Amosto State Convention at Santa Barbara California. ("New York Times" August 5, 1952,

Feterare of Foreign Rare

According to the "New York Herald Tribune" of August 9, 1952, the Veterans of Pereign Ware at its 53rd National Encampment at Los Angeles on August 7, 1952, adopted a resolution commending the notion picture industry for "its example in fighting Communium" and pledged its full support to the industry's continuing battle against subversive persons and activities.

The organization also served notice that it would "utilize every weapon of public protest in action to rout: Communists and Communist sympathizers from other branches o," show business and from all other areas of the United States which have been infiltrated." (New York Herald Tribune," August 9, 1952,

I. ANTI-COMMUNIST ACTIVITIES: (February 15, 1958 - July 15, 1958)

"Fenderful from?

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An article appearing in the March 27, 1953, issue of the "Evening Star" reflected that the Breadway hit musical "Venderful Town" had cancelled its April 8 performance rather than play for an alleged left wing group.

Producer Robert Fryer on March 26, 1953, confirmed reports that he had called off the performance, a move which caused the show management about \$4,000.

According to the above article this cancellation followed the suggestion of Ed Sullivan, columnist for the "Daily News," who wrote on March 9, 1953, that "a leftist sheet, forever raising money to trumpet the Party line" had bought tickets for the April 8 show and Mr. Sullivan suggested that Rosalind Russell, the musical's star, "stepout" of the show for the night.

The above article further reflected that the publication in question, "The National Guardian," had bought a block of 300 tickets for a benefit and that on the previous day a spokesman for the publication commented: "Things have come to a pretty pass in this wonderful town of ours when a tabloid tattler with a few blows on his typewriter can close a Broadway theater to an audience of 1,500 people because of political pique against a handful of theater-agers." ("Evening Star" March 27, 1953;

Anti-Communiat Pictures

"Pickup on South Street"

The Mashington "Daily News" of June 1, 1953, comtained a review of the motion plature "Pickup on South Street" which reflected that the lesson gained from the film is that no matter how suil a criminal may be a Communist

is far nore suil. According to this artisle the film in general concerned the story of a pickpocket, a lady of questionable character, who is a Communist courier, and the work of the FBI and the New York police in recovering a strip of microfilm upon which was a secret formula, from the above-mentioned lady. ("Daily News" June 1, 1953;

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T. ANTI-COMMUNIST ACTIVITIES (July 15, 1953 - December 15, 1953)

Hollywood American Federation of Labor Film Council

An article appearing in the October 7, 1953, edition of "The Film Daily" reported that with a pledge of a continued aggressive fight against Communism, the Hollywood American Federation of Labor Film Council elected unanimously as its president Carl Cooper, the International Fice President of the International Alliance of Theatrical and Stage Employees Union. Cooper succeeds Roy Brower who resigned after six years as head of the Hollywood American Federation of Labor Film Council composed of unions and guilds representing more than twenty-seven thousand workers in the notion picture industry.

"Abare "

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In a letter dated Movember 16, 1953, communicated with the Director and advised that they are now active in a new anti-Communist organization known as "Aware" which has been formed by "leading elements among the established anti-Communist groups in our entertainment world here in the East."

The correspondents enclosed a copy of the Statement of Principles of "Aware" which states that "Aware" is "an organization to combat the Communist conspiracy in the entertainment world."

is a well known Hollywood and Broadway actor who has been very gooperative in furnishing information to Agente of the Hew York Office.

I. ANTI-COMMUNIST ACTIVITIES

(December 15, 1953 - July 1, 1954)

Anti-Communiet Pictures

"Jump Into Hell"

An article appearing on page eight of the June 6, 1954, edition of "The Forker" informs that Farner Brothers Studio is sending a crew to Indochine to make the captioned film. The article also reports that "... the French Government has offered its fullest cooperation to the company."

"Prisoner of War"

On page eight of the May 30, 1954, edition of "The Worker" there appeared a review of this film by columnist David Platt which states in part: "The story behind MGM's release of the lie-packed, war-inciting film 'Prisoner of War' directed against the Soviet Union and the People's Republic of China gets worse and worse.

"This is the film that said Russians were in charge of Chinese and North Korean prisoners of war camps and they got Americans POFs to 'confess' to germ warfare by subjecting them to the most inhuman tortures ever conceived by the mind of men.

"The film is a gigantic fraud nonetheless and The Forker is not the only one making the charge. The Department of Defense in Fashington has also attacked the picture's veracity.

"It is not an accurate portrayal' and it is 'contrary to the facts as we know them,' said a spokesman for the Army, who also revealed that the Defense Department had instructed 'all six Army commands in the continental United States' to take no part in MWW's efforts to exploit the film commercially. Army bands were told not to play at the opening of the film.

But this is hair-raising! Here is a McCarthyite war film based on pure forgery. It's such a phony it smells bad even to the Pentagon. The Department of Defense gave the

studie a technical adviser on the film but now warns its six.

Army countries not to touch it with a 10-feet pelo. MGM disregards all this and goes right ahead and releases the film,
passing it off as the gospel truth obayed by Fashington.

"Might People"

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On page seven of the May 19, 1954, edition of the "Daily Worker" there appears an article exittled "'Hight People," Anti-Soviet Film Propagands."

In essence the raview states: "Then it isn't boring 'Hight People' is one of the most openly savage pieces of war propaganda Mollywood can boast of in a long time."

Motion Picture Alliance

On page eight of the June 6, 1954, edition of "The Forker" it is reported that Boy Brewer's

of the pro-McCarthy Motion Picture Alliance. Some of the better known movie people who were elected officers and executive board members of the Alliance along with Brewer are: Charlee Coburn, Ward Bond, John Wayne, Gary Cooper, Cecil DeMille, Irene Dunne, John Ford, Clark Gable, Adolph Menjou, Robert Taylor, Alan Mowbary, Morria Ryskind and Cedric Gibbons. Ace Republicans—not a Democrat in the lot! With one or two exceptions these are the people who were bitterly opposed to Franklin Delano Roosevelt during the critical war years. Some were members of the Alliance when the outfit was playing a disruptive role in Hollywood win-the-war affairs and was condenned as having facist tendencies and aims by 19 Hollywood guilds and unions representing 22,000 film industry workers.

"The Alliance rode back into the limelight on the heels of the Un-imerican witchhunts. Its leaders were among the witnesses who testified against the Hellywood Nine whom they helped send to jail for their opinions. This is the gang it should be noted, that tried to stop the production of 'Salt of the Earth' and failing in that organized the theatre boycott against the picture."

Macellaneous

An article appearing in the May 6, 1954, edition of "The Hollywood Reporter," a trade journal, states: "Anti-Counte Picture In Works at Farners. George Suckerman reported

to Farners yesterday to develop a stery and screenplay on anti-communism. It will be patterned close to some of the successful anti-Maxi films the studie made during Forld Far II. David Feisbart will produce. Herb Tabias of the Mat C. Galdstone Agency negotiated."

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ANTI-COMMUNIST ACTIVITIES

(July 1, 1954 - December 31, 1954)

Metion Picture Alliance

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Er. Fard Bond, notion pieture actor and an officer of the esti-Consumist Metion Picture Alliance, advises that there are no individuale who have been identified as Communists working in the film industry at the present time inserer co he is eners. Mr. Send feels that the backbone of the one-time Communist influence in the netice picture industry has been broken. However, he also feels that there may be a lessening of the once adamant position taken against the Communists by the major film producers and that there is some indication that the American Legion may also be backing down from its former policy of pressuring against the studios who hired individuals affiliated with Communist front groups. Mr. Bond advised that, although he cannot be specific as yet, he feels that, among some film producers, the policy seems to be to risk anti-Communist pressure if particular talent or property in question is really good and might make some money for the studie. Mr. Bond cited as an example the recent purchase by Samuel Goldwan Studios of the New York atage auccess, "Guya and Dolls," which was written and produced by Abe Burrows, former Communist radio writer in Hollywood.

Mr. Bond also pointed out that Dere Schary, Production Read at Netro Goldsyn Mayer Studies and one of the nost influential nen in the film industry, has become affiliated with the American Civil Liberties Union and has apparently accepted the position of the group in defending the victims of "witch hunts," such as those black-listed in the film industry for having been once connected with organizations cited as Communist influenced.

Mr. Bond also informed he is somewhat concerned with the large influx into Hollywood film productions of New York stage and radio people about whom he or the Hotiom Picture Alliance know little other than that they have emproried questionable organizations and groups in the east. Mr. Bond said that at this time he could not be nore specific concerning his opinion in this matter.

(July 16, 1900, to April 15, 1990)

and Pather June Grahm, assistant server of American Magazine, both reported that to their knowledge neither Communists nor the Communist Purty have stillied or infiltrated into the serven magazine field. In addition, Mr. The Quigley Publicatione, New York City, advised that to his manufactor there has been no Communist infiltration into the serven magazines and he pointed out that if there had ever been such infiltration be would have been advised by his staff who are continually on the alart for such infiltration.

The Washington Daily News of March 28, 1950, on page 7, reported that Chairman Edwin C. Johnson of Calorade had stated that the Senate Commerce Committee might conduct an investigation into the morals of the movie industry. The article indicated that the Committee would begin its investigation in April 1950 and would consider a bill by Senator Johnson to impose strict Federal license curbs on movie companies and films. The article indicated that Senator Johnson had been extremely critical of the "narcotics menace," Rita Hayworth, Ingrid Bergman and Hoberto Rossellini.

Information was also received concerning George Slaff, described as a brother of Mith Slaff Miller, who had admitted membership in the Communist Youth League and who had taught Communist doctrine. Slaff has reportedly admitted membership in the Matienal Lawyers Guild, the Washington Bookshop Association and the Washington Committee for Aid to China. He has also been reported as friendly with Robert W. Kenny, active in the Independent Citisens Committee of the Arts, Sciences and Professions and has expressed friendship for the "Hollywood Ten." Slaff is main attorney for Sexual Goldsyn who reportedly hired him upon the personal recommendation of Judge Sam Rosenman. It was reported that Slaff is a brillant writer who has been with Goldsyn since 1946 and who writee all of Goldsyn's speeches, articles, announcements and press releases.

OHS:jeb

XI. MISCELLANGUE (April 16, 1950, to June 23, 1950)

The column by David Flats appearing in the April 28, 1950, edition of the "Duily Worker" reported that Ceneral Meters was planning a film to be produced at a cost of two hundred thousand dollars for the purpose of reasouring the nation "that big business - free enterprise - is just damay for everybody." He indicated that the picture would run for a period of seventy-five minutes and would be an enterprise feature without any connercial advertising or any mention of Ceneral Motors. The article concluded by describing the production as "MAE propagands.

OBS: jgh:td

II. MISCRULATIONS

(June 24, 1950, to December 31, 1950)

In 1967, an individual identified as John Hans Finge was identified as an employee of Metro-Galdwyn-Mayer Studies. In 1944, this individual was reported as having attended the People's Educational Center, a Communist-front school. In 1945, it was reported that he was an acquaintance of Hans Rislaw and in 1947, he was reportedly a subscriber to the "U.S.S.B. Information Bulletin." Los ingeles Information in 1943 states that he emaidered Finge as a Socialist rather than a Communist.

In the spring of 1946, John Hamilton was an employee of Paramount Pictures. A was recruited into the Communist Party in May, 1946, was ariginally assigned to the Studie Forters discontinued his Communist Party of the In December of 1946, he perted as inactive in Communist Party of times and has been reported as inactive in Communist Party of times and has been released. It was further reported that he is not since October, Communist program. As of September, 1950, Hamiltoned to the employed free lance actor.

On June 16, 1950, the late of the Los Angeles Office that the individuals hereinafter named, all associated with the netion picture industry, were suspected of being pre-Communiet. Dased his empirion on the fact that they were all friends had have been interested in certain literature and film in the past years which were favorable to the Russians. Datated that these individuals asked for and rented from the Sell & Rewell library every film which seemed to promote the Russian cause and system. These individuals identified by the were as fellows:

Earl Polton, screen writer;
Leslie Fenton, former actor and now a director;
J. Drutler, writer;
San Rubin, occupation unknown;
Cordon Eahn, writer and one of the "Enfriendly 19;"
Delton Trumbe, writer and one of the "Hollywood 10;"
Arch Obler, occupation unknown;
Verren Duff, occupation unknown;

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The Fashington "Evening Star" of August 24, 1950, emisized a news item indicating that the Sensie on the previous day had approved a resolution by Sensier Johnson of Colorado condensing the showing in the Daited States of notion pictures produced or directed by Fascista, Marzieta or Communication.

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Informant identified a number of individuals when he indicated here associated with the Communist Party. This information was furnished on the basis of his experience and recollection of the Communist nevenent in Hallywood. Among the individuals identified by him were numerous persons who were not associated with the notion picture industry itself but were active in the Hollywood area. Only these individuals described as actually associated with the notion picture industry are set forth as follows:

Low Ameter - This informant described him as a writer and Communist Party number who now resides in New York. Low Angeles Informant to the Indian in 1944 and 1945 identified Ameter as a Communist Party Measure.

Ben Barrman - The informant identified him as a netion picture writer and Communist Party member in Hellywood. Los Angeles Informant has in the past identified Barrman as a nember of the Communist Party and assigned to Branch A in 1944.

Seymore Bennett - This individual and his wife, both writers in the notion picture industry, were identified by the informant as Communist Party members. Les Angeles Informant identified Bennett as a Communist Party member in 1948 and according to Les Angeles Informant Bennett he of July, 1980, was a writer at Columbia Studies.

- Margaret (Maggie) Bennett - The informant identified this person as a Communist Party member in Hollywood and as af Johnson, 1950, identified her as a secretary for an unidentified screen writer in Hollywood.

Leonardo Bercoviel - The informent identified him as a Bollywood writer presently associated with Sidney Buchman Productions. The informant was of the opinion that Bercoviel

is now definitely out of the Communist novement and that the Communist Party dropped him because he would not take a definite position on Party matters. The informant was of the opinion that Bercovici still believes in theoretical Communism but has not gone along with the Party because of his concern for his family.

Arthur Birnkrant - The informant identified Birnkrant as a notion picture writer associated with Sidney Buchman Productions The informant etated that he had little question as to Birnkrant's loyalty to the Party and regards him as one of the Party's smart members in Hollywood, although due to poor health at the present time he is inactive in Party matters. The informant stated, "The worst thing that could be done to him would be to be left out if the FBI picked up a lot of Party people."

Heavy Blankfort - The informant stated that Blankfort, as well as his wife, was very definitely in the Communist Party movement in Hollywood but does not know his present status. As of July, 1950, Blankfort was reported to be a free lance writer.

Herman Boxar - The informant identified Boxar as a writer who joined the Party during the latter 1930's although he does not know his present status. It has been reported that Boxar as af May, 1950, was a free lance writer in care of the Screen Writer's Guild. Los Angeles Informant identified Boxar as a Party number in 1943 and 1944.

John Bright - The informant identified him as a notion picture writer, Communist Party member and a devoted commade who is a brilliant writer and one of the best in Hollywood. Los Angeles Informant identified Bright as a Party member in 1943 and 1944. Los Angeles Informant in 1950, advised Bright was employed as a writer at Paramount Studios.

J. Edward Bromberg - The informant identified Bromberg as a notion picture and stage actor who was a Communist Party member but who is now located in New York.

Sidney Buchman - Buchman is currently a notion picture producer in Hollywood and according to the informant was a Communist Party member. The informant believes that Buchman

has gradually become inactive and to the best of his knowledge to presently out of the Party novement completely although his may be influenced into denoting to some cause with Communist backing.

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Euge Butler - Butler is a Hellywood serven writer whe, seconding to the informant, became a Party member in about 1960. Les Angeles Informant Midentified him as a Party member during 1943 and 1946. As of Junuary, 1950, Butler was reported among the staff of priters at Columbic Studies.

Edward Chodorov - This person is a Hollywood writer whom the informant seems to recall as a Party member, but whom he cannot definitely state was such a member. Les Angeles Informant and an experience with the Commission Forty. As of June, 1950, he was reported to be a writer for Metre-Goldsyn-Mayer Studies.

Maurice Clark - The informant stated Clark is a writer who was definitely in the Party movement in Hollywood and in his opinion is still doubtless in the novement. He was identified in 1942 and 1944 as a Party number by Los Angeles Informant As of February, 1950, Clark was reported to be a free language writer in Hollywood.

Richard Jay Collins - Collins is a Hellywood notion picture writer with whom the informant is still personally acquainted. The informant identified him as an early member of the Party in about 1937 but who definitely dropped out a few years age and is no longer associated with the Party. Los Angeles Informant descriptions Collins as a Party member in 1944. He is currently reported to be employed as a writer with Sidney Buckman Productions.

Jeff Corey - The informant identified him as a Hellywood actor who was a number of the Communist Party although his present status is unknown to the informant. One Jeff Cory was identified as a Party number in 1943 by Los Angeles Informant and Association as a July, 1950, Corey was reported to be an actor with Inchtictle Contury For Studios.

Reverd DeSilve - The informent identified DeSilve as a member of the Communist Party but could not state concerning his importance or leadership in the nevenent. He was identified as a Party number in the 1940's by Lee Angeles Informant As of July, 1950, he was reported to be negetiating with Prentisth Contary For as an actor.

Jules Dassin - The informant identified him as a notice picture writer who was definitely a member of the Party at one time although the informant states he has not been active in the Party for the past four or five years and may be out of the movement entirely by now. In 1943 and 1944, Dassin was identified as a Party member by Los Angeles Informant As of July, 1950, Dassin was reported to be negotiating with Twentieth Century For on his next picture assignment.

Howard Dimedale - He was identified by the informant as a Hollywood writer who was definitely a Party member at the same time as the informant. Although the informant does not know his present status, he does recall that Dimedale wrote the speech given by Kathryn Hepburn at the rally for Henry Fallace at the Gilnore Stadium in 1947. Los Angeles Informant dentified Dimedals as a Party member in approximately 1944. As af January, 1950, Dimedals was reported to be under contract to the Jean Davis Productions, an independent metiem picture producing company.

Edward Elison - The informant recalls Elison as a writer who was active in the Party at the same time as the informant. The informant expressed the opinion that he is probably still a loyal Party member. As of February, 1950, Elison was reported as a free lance writer in Hollywood.

Our Indore - Indore was identified by the informant as a number of the cultural groups in Hellywood who was a notice picture writer. Los Angeles Informant in the widdle 1940's. He was last reported in June, 1950 to be a free lance writer.

Michael Gordon - The informent described him as a motion picture writer who was a Communist Party member at one time but who dropped out several years ago when he decided the

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Perty was not doing him any good. Les Angeles Deferment that the identified Gordon as a Party number in 1949, at with time he held the miner functionary post of Branch Educational Director. In 1949, Gordon was reported to be employed by Universal Studies, while as of July, 1950, he was free lance writing.

E. Y. (Tip) Marburg - The informant identified Marburg as a screen writer but cannot positively identify him as a Party member. He recalls that Marburg attempted to join the Party but could not do so because of the apposition of screen writer Jay Gorney who was apposed to his membership inasmuch as Marburg had married Gerney's ex-wife. In 1948, Marburg was residing in New York City, but in September, 1949, was reported to have returned to Les Angeles to write a screen adaptation of his play, "Finian's Rainbay."

Low Harris - The informant identified him as a writer and one of the early group of exitural people to become affiliated with the Party in approximately 1937. The informant always regarded Harris as completely devoted and loyal to the Party.

Los Angeles Informant has identified both Harris and his wife as Party members. As of March, 1950, he was reported to be connected with the Mational Screen Service Organization, Santa Manica, California.

John Ruston - The informant stated that Euston, a director, was never known to him to be actually affiliated with the Party as a member but describes him as a radical but one who acts entirely on his cum. As of June, 1950, Euston was reperted to be a director at Metro-Goldwyn-Mayor Studios.

Paul Jarrice - The infernant identified him as a notion picture writer and member of the Party for years. He described him as completely devoted to the movement and as one of the leaders among the cultural group. He is presently head of the Film Division of the Hollywood Arts, Sciences and Professions Council. As of April, 1950, Jarrice was employed as a writer at Columbia Studies.

Gerdon Ichn - The informant identified him as a Zellywood writer and long-time Communist Party member. He was

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further identified as a Communist Party number in 1944 by Lee Angeles Informant As of June, 1950, he was engaged in free lance writing in Follywood.

Hourd Fock - The informant stated that Fock was a notion picture writer who was never a Party number within the informant's experience although the informant believes Fock is sincere in his beliefs and social theories, as a result of which he has been tied up with such front groups as the Hallywood Arts. Sciences and Professions Council. The informant stated Kook's present wife was at one time a Party number who later dropped out of the Party completely. As of July, 1950, Fock was reported to be a writer with Twentieth Century Fox.

Hy Iraft - The informant described him as a Hollywood writer and a Party member within the informant's experience. He expressed the epinion that Iraft may be out of the novement "in the flesh but may not be out in spirit." Les Angeles Informant identified Kraft as a Party member in approximately 1948. As of June, 1950, he was reported to be a free lance writer in Hollywood.

David Lang - The informant recalls him as a Hellywood writer and a member of the Party in 1943, although he does not know his present status. He has been identified as a Party member by Los Angeles Informant The Tay 1948, he was reported to be a writer at Varner Brothers Studies and as of May, 1949, was engaged in free lance writing.

Al Leavitt - This individual, a Hollywood writer, and his wife were both identified by the informant as Party numbers within the informant's own experience. Los Angeles Informant as writer at Columbia Studies. Les Angeles Diference as reperted that Relen Leavitt, his wife, was employed by the Committee to Free the Hellywood 10, a group organized to seek a pardon or reduction of sentence for the Hollywood 10.

Bebert Less - The informant identified him as a Bellywood writer the use a member during the informant's connection with the Party and he believes Less is probably still a member. As of June, 1950, Less was reported to be a writer at iniversal Studies, according to Les Angeles Informant

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Melvin Levy - Levy, according to the informant, is a Mellywood writer who was a member of the Party during the same time as the informant although he does not know Levy's present status. Levy was identified as a Party member in 1944 under the Party name of George Francis by Los Angeles Informant As of July, 1950, Levy was reported by Los Angeles Informant as a writer under contract to Metro-Goldwyn-Mayer Studies.

Mitchell Lindenar - The informant identified him as a motion picture director currently employed in Hollywood who has been a Party member and in the informant's opinion would rate as one of the more important members in the movement among the cultural groups. Los Angeles Informant in the information of the cultural Lindanan as a Party member during 1940-1947. As of February, 1950, Lindenan was reported to be an assistant to Harold Hecht, producer at Norma Productions in Hollywood. He was also reported to be associated as a director with the radio show, "Life of Riley."

Arnold Manoff - The informant identified him as a notion picture writer who was a member of the Party at the same time as the informant and who in the informant's opinion is probably still a member. Los Angeles Informants and and have previously identified Manoff as a Party member. As of lebruary, 1950, he was engaged in free lance writing.

Frederic March - The informant stated that although there has been a lot of "smoke" concerning both March and his wife, as far as the informant knows March was never an actual Party member. As of September, 1949, March was reported as a free lance actor in New York City, who in May, 1950 returned to the Vest Coast to do a picture for Metro-Goldwyn-Mayer Studios.

Iaren Morley - The informant identified Morley as a screen actress who has been a Party member within the informant's experience and whom he characterizes as "one who will stay in." As of June, 1950, Morley was reported to be a free lance actress.

Carlton Moss - The informant identified Moss as a Megro actor-writer who was the author of "Megro Soldier." The informant does not definitely know of Party numbership on the part of Moss although he is of the opinion that he is such a number. Moss is currently reported to be a free lance writer-actor, residing in Santa Monioa, California.

George Pepper - The informent recalls Pepper as a Party member who has been active in several front groups. In 1946, Lee Angeles Informant in the Indentified Pepper as a Party number. Although he is a musician by training, in February, 1950 he claimed to be an independent notion picture producer.

Paul Perlin - The informant described Perlin as a Party number and one of the Party teachers in past years although he does not know his present status in the Party. As of April, 1950 Perlin was reportedly connected with Columbia Pictures.

Abraham Polonsky - The informant characterises Polonsky as a first-rate writer in the neticm picture industry at the present time and a Party number who is deveted to the Party. Polonsky was identified in 1948 and 1947 as a number of the Party by Los Angeles Informant The Party by Los Angeles Informant Industries International Contract as a writer to Tuestista Century For.

Fred Binalde - The informant identified him as a member of the Communist Party in the past. Los Ingeles Informant identified him as a Party member as late as 1946-1947.

Is of July, 1950, according to Binalde was a writer at Universal Studies.

Robert Rossen - The informant identified Rossen as a Party member in the past in Hollywood. The informant has expressed the opinion that although Rossen has not attended Party meetings in recent years, he possibly still makes occasional contributions. The informant feels that Rossen would like to get away from the Party completely now and he may be definitely out as an active member. He also stated that Party leaders no longer consider Rossen as entirely reliable.

Falde Sult - The informant stated that Sult was one of the original group of writers to join the Party in Hollywood in approximately 1937. He was of the opinion that Sult should be considered as important to the mesement at the present time.

Dere Schary - The informant advised that based on his two ledge and experience as a newber of the Party for nany

pears, Schary was never a Party nember and as a matter of fact has taken an anti-Party stand on several dames in the part. The informant states that the Party never had any real use for Schary and characterizes him as one of these individuals not connected with the Party concerning suspicions of whose "red connections" from cartain quarters was always a matter of confert to the Party for the reason that "if they think Schary is a red, they must not have any real information about us." Schary is currently vice-president in charge of production at Metro-Galdwyn-Mayer and is generally regarded as one of the next important uses in the next on picture industry.

George Sklar - The informant recalls Sklar as a writer and member of the Party and has expressed the opinion that he is still a number. Los Angeles Informant in identified Sklar as a Party number in about 1944. As a Tovenber, 1949, he was reported to be a self-employed playuright in Hallywood.

Louis Solomon - The informant advised that Solomon was a definite Party member within the informant's experience although he does not know his current status in the Party.

As of July, 1950, Solomon was a writer at Universal Studios.

Gale Sondergaard - The informant has identified her as a Party nember within his own experience. She has also been identified as a Party nember by Lee Ingeles Informant and by She is also the wife of Ferbert Siberman. As of July, 1950, she was reported to be a free lange actress.

Phil Stevenson - The informant identified him as a Hellywood writer and a member of the Party. Los Angeles Informant the Party has also identified him as a Party member in about 1944. Is of July, 1950, Stevenson was reported as as "available" writer in the notion picture industry.

Hear Inffel - The informant characterises her as a writer who was a farty number in Hallywood and who may still be a member. During the Forld For II period, she was identified by Lee Angeles Informant to the land a Party number. As of March, 1950 she was reported to be free lance sorips writing in Hallywood.

Derethy Tree - The informant has identified her as an actress and one of the early group of sultural people in Hellywood who feined the Party about 1987. The informant said she had been in the Party nevenent a long time and probably still is. As of February, 1930, she use reported to be an actress under eastract with Metro-Joldwyn-Mayor.

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Paul Trivere - The informent identified him so a notice picture writer who was a Party number within the informant's consequence. He also stated he believed Trivere to be one who could never be shaken in his bolief in the Party. Los Angeles Informant identified Trivere as a Party number about 1944. As of Mirch, 1950, he was reported to be employed by R. B. Roberts Productions in Hollywood.

Mickey Trie - The inferment described him as a writer who foined the Party in approximately 1937 and who is probably an entirely devoted courade. The informant advised Trie was a member as late as 1948. As of January, 1950, Trie was reported to be under contract with Columbia Studies.

John Weber - The informant stated Weber was an early functionary of the Party prior to coming to the West Coast and also stated he was deveted to the Purty and could probably be classified as one of the most important people in the nevenent in Hellywood. Until 1950, Weber was connected with the William Morris Agency in Hellywood but was terminated when that agency combined with another agency.

Fuerett Weil - The informant described Weil as a Party member within his own experience although he dose not know his current status. As of July, 1950, Weil was reported as a free lance writer.

John Verley - The informant identified him as a writer who is a Party member who has spent emolderable time in Europe within the past year. He does not know of his current status in the Party. Verley is reported to have returned to Hallywood in the spring of 1950.

The "Daily Worker" of September 14, 1980, in the celum by David Platt, reported on a necting the previous Friday between Freeident Truman and representatives of the netical picture industry. The article stated that the netical picture industry was to pledge its full resources to the "current war emergency" and device a plan for the coordination of war film activities to clining that the plan called for the joint production by Government departments and the film industry of films nade especially for overtees distribution which will "saften up resistance to and bolster belief in the holiness of U. S. imperialism's preparation for war against the Soviet Union." He then stated, "The novie industry has pledged its cameras and its screens to Wall Street, whose dirty war for power and profits it will be their job to transferm into a "crusade for freedom"."

On Coteber 4, 1950,

the Screen Actors Guild, reported that within the previous twenty-four hours a number of "ultre left Hollywood Comies" had been in contact with the Screen Actors Guild and the Hollywood Coordinating Committee for the purpose of offering their services for entertaining troops in Lores. Among the individuals the informant so identified were Fill Geer, Edward G. Robinson and Howard Duff. The informant pointed out that these individuals had affered their services following the turn of the tide of the war in favor of the United Mations forces and he referred to these individuals as "48-hour patriets."

On August 16, 1950, Los Angeles Informant reported that he had received information that Rosella Stewart, the secretary to Billy Vilder, notion picture producer at Parament Studios, had been making statements denouncing the inerican system of government. The informant advised that until recent weeks no information had come to his attention indicating anti-American sympathies on the part of Stewart. To derogatory information concerning her is available in the Los Angeles Office.

II - MISCRILANNOSS .- (Jones 15, 19

On December 12, 1950, the serval of MIM Studios voluntarily furnished serval information to the Los Angeles Office as follows:

and annious not to hire any numbers of the Communist Party or Communist sympathisers in connection with my film production. He reported that recently Betsy Blair, wife of Gene Kelly, had been selected for a small part in a picture after Kelly had personally assured that his wife had no Communist sympathies. After being employed, however, she participated in a meeting sponsored by the Hollywood Council of the Arts, Sciences and Professions and was thereupon notified by the studio that she was being released from the picture. Thereafter Kelly advised that his wife was willing to sign an oath concerning herebyalty and had not realized the nature of the meeting at which she spoke. The selection with Blair and making certain inquiries of his own, rehired Blair upon authority from the MGM Headquarters in New York. He also arranged for her to execute an affidavit concerning her loyalty.

know what action to take concerning particular individuals and mentioned the fact that he was listed in the publication "Red Treason in Hollywood" by Myron C. Fagan, although there was no truth whatever in the charge.

On January 16, 1951.

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informations

years because of feels it has become a hothed of Communists, both he and the blaming this development on Dore

Schary. Explained that while he did not mean to infer that Schary is a Party member, since Schary was put in charge at MSH, one by one all writers, directors, and producers is any way connected with the Medica Picture Alliance for the Procesystion of American Ideals (anti-Communist organization) had been released or given poor assignments. He cited as examples James McGuinness and Sam Marz and added that Glarence Brown, John Vaters and Tay Garnett, as well as he himself had received very poor assignments.

alone in this responsibility, but that Arthur Freed, Producer and Vice President of MSN, had hired more than his share of suspected Communists although Freed claims to be anti-Communist. also expressed the opinion that Mr. L. B. Mayer had lost his grip and on several occasions that Mnd questioned Mayer concerning individuals hired and in every instance Mayer had told him these individuals had assured him they were not Communist Party members. The standard on Mayer's nephew, Jerry Mayer, whom he described as definitely pro-Communist, and who has been influenced in his pro-Communist beliefs during his attendance at Stanford University.

During the interview and advised that E. Y. (Yip) Harburg and Donald Ogden Stewars had both recently been rehired by MBM and he also stated that June Allysom in commenting on Gene Kelly stated she had known and worked with him in New York before he became prominent in motion pictures and that it was general knowledge that Kelly was a member of the Communist Party at that time.

Actor George Murphy also participated in the above mentioned interview and stated that Larry Parks was apparently wavering in his Communist sympathies, but that this was not true of his wife Betty Garrette

reported that fifteen members of the International Alliance of Theatrical Stage Employees had sued the union for \$217,000 and reinstatement. The complaint alleged that corrupt deals had been made between the major studies and the IATRE as a result of which these fifteen had been black-listed at the time they refused to cross picket lines during the 1946 film strike.

II. <u>VISCELLANCOUS</u> (June 15, 1951 to April 15, 1952)

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The "Veshington Post" of September 27, 1951, contained an article reflecting that Stanley Iraner was calling a meeting of his novie conpany's board of directors and shareholders to "take necessary action" with regard to his writer-associate, Carl Forenan, who was a reluctant witness at the ECM hearings. According to this article, Iraner stated that "there is a total disagreement between Carl Forenan and myself." According to the article, Forenan refused to comment on Iraner's statement but said he would attend the meeting. ("Yash ingion Post" 9-27-51

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"The Film Daily" of 10-25-51 reflected that Carl Forence had severed connections with the Stanley Braner Company and a financial settlement had been effected covering Forence's interests according to a joint announcement by the two principals.

This same publication contained an article reflecting that Carl Foreman on the previous day announced the formation of hie own independent film company, Carl Foreman Productions, as well as the consummation of a financing and release deal with Bobert L. Lippert. According to this publication, this deal calls for three pictures to be released through Lippert's distribution setup, and is non-exclusive while Foreman will function as writer, director, and producer in the new company and will have complete independence in all phases of production.

Among the shareholders listed in this new concern were Gary Cooper, I. H. Prinzaetal, Sidney Cohn and Henry C. Rogers.

("The Film Daily" 10-25-51
Filed in publications)

The "Tackington Star" of Nevember 2, 1951, contained an article reflecting that Gary Cooper announced that he will not associate with Carl Foresan in a new film company. According to this article, Arthur Jacobs, Mr. Cooper's representative, stated that since the announcement of Cooper's association with Mr. Foresan, Cooper has "received notice of considerable reaction against it," and felt it would be better for all concerned if he did not purchase this stock.

("Yachington Star" 11-2-51

Independent Froducers, Inc.

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On March 13, 1952, the matter of the has been previously identified in this membrandum, furnished information which he had received from Mike Connelly, a columnist for the film trade paper "Hollywood Reperter", to the effect that certain individuals who have appeared before the HCUA as "unfriendly witnesses" are in the process of establishing an independent motion picture company probably to be known as Independent Froducers, Inc., and that Paul Jarrico, screen writer, is believed to be one of the key figures in forming this company.

According to information, this proposed company is presently seeking financial support and is being "fronted" by Simon N. Lazarue, whose home at 1250 Beverly Estatee Drive, Beverly Hille, is being used as a temporary headquarters.

In connection with this matter,
International Alliance of Theatrical and stage Exployees
ration in Hollwood, advised on March 5, 1952, that during
the latter part of February, 1952, he had been approached by
Lazarus for the purpose of determining what the union's position
would be if Lazarus were to engage in the independent production
of motion pictures utilizing individuals who have been identified
as Communists in the motion picture industry.

Lazarus, who owns the Ritz Theater on wilshire Roulevard in Los Angeles, and who possesses considerable wealth, told that he was planning to establish an independent film company to produce pictures in Hollywood but that before endeavoring to commence production he desired to determine whether or not the International Alliance of Theatrical and Stage Employees Union would have any objection to its members working for a company which would utilize the services of individuals who had been named as Communists. Lazarus indicated to the shat the film company would have Dalton Trumbs, writer, Adrian Scott, director and Faul Jarrico, writer, associated with this organization. It is noted that Trumbs and Scott are members of the so-called MHollywood Ten.

advised that he told Lazarus that he personally would endeavor to exert all the necessary effort to prevent members of the union's locals as well as affiliated Hollywood unions from assisting or working on any film production sponsored by this contemplated organization of Lazarus;

It may be noted that during his contact with

Lazarus remarked that it would be possible for his

film company to make pictures in Mexico without any objections
or obstacle from Hollywood personalities and unions. Lazarus,
however, did not indicate that any films were actually being
planned for production in Mexico and appeared to be more
desirous of arranging matters with the ceafts and guilds in
Hollywood in order to produce pictures there.

With regard to Lazarus, the tated that although he does not have any specific information indicating that Lazarus may be or has ever been affiliated with the Communist Party, Lazarus made a trip to Russia in 1938 or 1939, where he is said to have remained two or three years. further advised that Lazarus had been on the reception committee in Los Angeles to welcome a Russian plane that had flown non-stop to Los Angeles from Russia some years ago.

II. MISCELIATEOUS. (July 18, 1968 to February 18, 1968)

Independent Productions Corneration

It may be noted here that information concerning the Independent Productions Corporation has been set forth previously on page 19 in Section II of this nemerandum under the title of Independent Producers, Inc.

In July, 1953, reliable information was received that a group of individuals, including Merbert Bibernan, one of the "Mollywood Ten," was planning to make a notion picture at Silver City, New Mexico, dealing with the problem of the Mexican workers in that area, it being noted that this was the scene of a recent strike conducted by the International Union of Mine, Mill and Smelter Forkers.

Subsequent investigation reflected that this film is being produced by an organization known as the Independent Productions Corporation in conjunction with the International Union of Mine, Mill and Smelter Forkers. This production is to be entitled "Smlt of the Earth" and will portray Mexican workers in the Silver City mining area in a backward light and will depict them as victime of discrimination. The feminine lead is to be played by one Rosaura Revueltas, a Mexican metica picture actress, who has been alleged to be a Communicia.

Officials of the Independent Productions Corporation have been reliably reported to include Simon M. Lasarus, Paul Jarrico, and Herbert Biberman. Biberman and Jarrico have both been reliably identified as Communist Party members in the past and Lasarus has been reportedly connected with verious Communist front organizations.

Other individuals engaged in the preduction of this film include Eduard Bibernan, Onil Sondergoard Bibernan, Sonja Dahl Bibernan, Paul Perlin, and Merman Buldman, all of when have been identified as Communist Party nembers in the past by various witnessee before the Mouse Committee on Un-American Activities when that Committee was investigating Communist infiltration of the metion picture industry in Hollywood in 1951 and 1962.

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On February 34, 1953, Representative Denald L. Jackson, a nember of the ROM made a speech in the House concerning the above-nentioned film. Congressman Jackson stated that the film was being made by pre-Communiste and that it was designed to stir up racial hatred.

(Vashington Post 2-35-53;

On February 25, 1953, the above-mentioned Resource Revueltus was arrested by efficials of the Imagration and Saturalisation Service and was charged with illegal entry into this country.

According to the "Tashington Evening Star" of March 7, 1953, Revueltas was to leave for Mexico City that day by plane and deportation proceedings against her were being dropped by Innigration officials.

(Fashington Evening Star, 3-7-53;

As a result of Congressman Jackson's speech in the House and the arrest of Revueltae, the production of this motion picture reactived considerable publicity in the press in all parts of the country.

Citizens of the Silver City area became areased over the situation and warned the people connected with this production to leave the area or expect trouble. During the course of this agitation, Clinton Jencks, International Representative of the International Union of Hime, Mill and Smelter Workers was beaten and his automobile shot up. In the face of this agitation, it was reported that plane were being made for the completion of this film to be accomplished in Mexico.

(Vashington Evening Star, 3-6-53;

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Independent Productions Corporation

Information concerning this organization and its production of the notion picture "Salt of the Earth" under the guidance of Paul Jarrice, Revort Bibernen and Michael Vilcon, all of when have been reliably identified as Communist Party members in the past, has been previously set forth in this memorandum.

By letter dated March 26, 1958, the Los Angeles Office forwarded photographic copies of the script of the above motion picture. A review of this script reflected that the film was definitely a Communist propaganda portrayal of a story of Mexican miners and their families during a strike at a mine mine in New Mexico. The script was studded throughout with the Communist line including such items as racial hatred, white supremacy, graft and corruption of public officials, police brutality, and "Red baiting."

a reliable informant of the Los Angeles Office, that "Salt of the Earth" was complete with the exception of a few close-up chots of the Mexican star Bosaura Revueltae which had to be done in her native Mexico. According to this informant when the film company recently went to Mexico to obtain these final shots they found the Mexican authorities unfriendly with the results that the desired shots were not obtained. The informant further advised that attempts would be made to shoot "encak shots" in the Province of Sonora, New Mexico, and that the premiere of this picture when finished is to be in Silver City, New Mexico, around July or luguet 1953. The informant continued that it is heped that a "encak preview" can be held possibly in the Los Angeles area before that.

This same informant advised that Independent Productions Corporation hopes to make five more films

after "Salt of the Borth" although no concrete plans have been evolved as yet. One of these contemplated films may be based on a play by Dalton Trumbo although the particular play was not otherwise identified.

On June 22. 1953. The property of the season of the season

On July 2, 1953, and advised that he recently had an opportunity to observe a preliminary run of this motion picture in its present state of production. He characterized the film as "amaturish in spots" but believes it will make a fairly good picture when completed. In his opinion the film will probably be rather effective anti-American propaganda, particularly if shown in Latin or South American countries.

II. HISCRILATEOUS (July 15, 1955 - December 15, 1953)

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Independent Productions Corporation

Information concerning this organization and its production of the motion picture "Salt of the Earth" under the guidence of Paul Jurrice, Morbert Bibernan, and Michael Vilson, all of when have been reliably identified as Communist Party members in the past, has been previously set forth in this memorandum.

a reliable informant of the Los Angeles Office learned on June 19, 1953, from Merbert Biberman, director of the film "Salt of the Earth," that he expected the film production to be ready for release in approximately two menths from that date but in all likelihood it would not have a premiere in Los Angeles.

Daring June and July, 1953, those concerned with the "Salt of the Earth" production engaged a member of the Film Editors Union to edit the production up to that date. However, according to be the powerful International Alliance of Treatrial and Stage Employees Union in Follywood, the Union felt that no assistance whatseever should be given to those backing the "Salt of the Earth" production.

Long known for his anti-Communist fight in Hollywood and currently the President of the anti-Communist organization, Notion Picture Alliance, felt that every legitimate obstacle should be thrown in the way of those endeavering to produce a film which was alleged to be anti-American and pro-Communist.

On January 17, 1953, at a neeting of the Hollywood Pilm Council, with which all Hollywood unions are affiliated, urged all members of the guilds and unions affiliated with the Council to refuse to work for or with persons connected with the "Salt of the Earth" production.

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is a recult, the individual who had been employed to edit the film for the "Bult of the Burth" producers terminated his employment. In view of the inportance to any film production of a qualified editor, this has, according to the completion of the film.

is the letter part of Angust, 1953, of the Pilm Bitters Saion in Lee Angeles confidentially educed the Lee Angeles Office that Paul Jarrice, one of the producers of "Salt of the Barth," remarked that they were admittingly having difficulty in obtaining competent help to edit the film and that its completion was being delayed accordingly.

of the Los Ingeles Office, reported on September 11, 1953, that according to Paul Jarrice, several months technical work remained to ready the film for release to the public and Jarrice estimated that it would not be ready before January, 1954. Jarrice stated that Independent Productions Corporation will release the notion picture and if necessary, the film will be "enuggled" to the public. Jarrice characterized this nevie and subsequent ones to be filmed as the kind that must be made to educate the people of the United States as to what is happening to their freedoms and further, the people must be sware of the slave state in which they live.

informed on October 28, 1953, that information one received indicates that \$15,000 is still needed by the producers of "Bult of the Earth" in order to finish the picture. In fact, the producers are trying to borrow the necessary funds at interests as high as ten per east in order to complete the production.

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(December 15, 1953 - July 1, 1954)

"Martin Luther"

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This motion picture was written by Allen 2. Sloane, whose true name is Allan Silvernam. Sloane appeared in Executive Session as a cooperative witness before the House Counittee on Un-American Activities on January 13, 1954. He stated he was a Communist Party member during the period from March, 1943, to July, 1944. He said he became disenchanted with the Communist Party when they endeavored to slant his writings and thereupon dropped out of the Party.

"Ghost of a Chance"

On page eight of the April 18, 1954, edition of the "Daily Worker" appears an article stating that "Hollywood novie director, Fincent Sherman, was all set to shoot 'Ghost of a Chance' at Universal Studios when it was discovered that the story had been written by one, Ned Young, a recently unfriendly witness before the Un-American Activities Committee. The picture was shelved."

It will be recalled that Hedrick Young appeared before the House Connittee on Un-American Activities on April 8, 1953, and refused to answer questions concerning his numbership in the Communist Party, utilizing the Fifth Amendment to the Constitution as his defense.

"Guys and Dolla"

The following item appeared on page eight of the April 18, 1954, edition of the "Duily Forker": "San Goldwyn's purchase of the screen rights to the Broadway hit nucleal "Gaye and Dolls" is under attack by the pre-McCarthy Metion Picture Alliance in Bollywood. Reason: The nucleal was ce-authored by the Burrows, who was a friendly witness for the Un-incrican Committee but whose grovelling, according to the Alliance, was 'vague' and 'unsatisfactory.' They want him to 'come clean' or else."

Burrows appeared before the House Committee on UnAmerican Activities in public session at Pashington, D. C.,
on Hovember 12, 1953, pursuant to his request after having
been identified as a member of the Communist Party. Burrows
testified that he had never joined the Communist Party.
However, who is a special service
contact of the Los Angeles uffice, advised that he felt
Burrows had "lied" in his testimeny when he said he had ne
recollection of ever joining the Party or of signing a Party
card.

From Here to Rternity

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The November-December, 1959, issue of "Hollywood Review," a publication of the Southern California Council of the Arts, Sciences and Professions, 509 Borth Western Avenue, Los Angeles 4, California, centains a critical review of this motion picture. The reviewer dwells at length on the cruelty te which certain characters in the film are subjected, the immorality of the regular Army men stationed at Schofield Barracks, Hawaii, in the pre-World War II days, and the general state of depravity then existing among Army personnel.

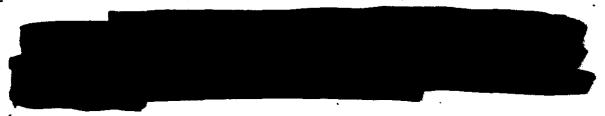
This motion picture, it will be recalled, won several Academy Awards for the year 1953.

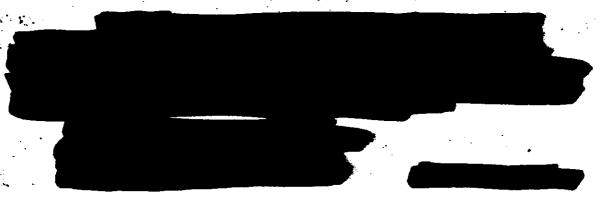
"Communists in Hollywood"

George Sokolsky, the well-known columnist, wrote the captioned article which appeared in the June 3, 1954, edition of the "Washington Post and Times Herald."

Sokolsky states that "The Communists or 5th Amendment witnesses are creeping back into Bollywood." According to Sokolsky's write-up, the main problem which the anti-Communists now face is that "somehow the Communist treasury in Bollywood will be restored."

Arthine Pictures, Incorporated





Charles Chaplin

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An article appearing in the May 28, 1954, edition of the "Fashington Post and Times Herald" reported that Charles Chaplin accepted the \$14,000 Forld Peace Prize of the Communist sponsored Forld Peace Council.

The announcement made at an East Berlin meeting of the Council said the award was in recegnition of his work for the protection of peace. According to a Fashington City News Service dispatch datelined June 3, 1954, at Corsier, Switzerland, Chaplin said he was "honored and very happy" to receive it. "To promulgate a demand for peace, whether from East or Fest, I firmly believe is a step in the right direction," Chaplin said.

Freedom Stage, Incorporated

This organization filed articles of incorporation with the Secretary of State of the State of California on February 27, 1953, and estensibly its purpose is "to initially engage in the primary business of preparing, presenting and producing dramatic productions for the living stage," and "joins in the movement toward establishment of a living people's theatre." The majority of the officers of the erganization as well as other persons in the group, for example, members of the cast, playwrights, and so forth, are Communist Party members.

According to a number of reliable and confidential sources of the Los Angeles Office, the presentations of the Freedom Stage, Incorporated, are spensored by, and receive the support of Communist front organizations active in the Los Angeles area.

Freedom Stage, Incorporated, has been eited by the Attorney General pursuant to Executive Order 10450, and is under active investigation by the Durons as a Communist front organization.

"Hollywood's Here"

The April-May, 1954, issue of "Hellywood Review," previously mentioned, effers considerable space to the topic "Hellywood's Here," written by Hickorl Filess.

A review of this discourse indicates that the writer takes issue with the character of the herees of present-day notion pictures as compared to the herees during the 1930's and early 1940's. Filson utilizes statistics to show that the nodern novie hero is an "irascible, nercenary compoke," a hardened killer, and is ruthless, insolent and medn, while the here of the 1930's was a "homespun fellow, awkward and inarticulate, shy and idealistic." Filson states in his article: "A host of current pictures presents a freebooter-hero who brazenly interferes in the affairs of another nation—usually a colonial country. At a time when embarrassed politicians assure us that American imperialism is a thing of the past, novie stars are busy glorifying white supremocist adventurers."

Filson states that the titles of pictures "alone show that the Hollywood freebooters encirale the glebe." He tilustrates this theme by making such novice as:

"Tast of Sunatra"
"Drume of Tahiti"
"Jamaica Run"
"Desert Legion"
"Flame of Calcutta"
"Thite Fitch Doctor"
"The Royal African Rifles"

Vilen concludes by stating: "Meanwhile we cannot remain eilent as the Hellywood here becomes a paragon of McCarthyism. If audience protest is loud enough, even the men who control the nevie industry cannot remain deaf to it. The facist here may be invulnerable on the screen but he is not invulnerable as the box office."

Thise Lake Lodge

This lodge, according to former Confidential Informant Werbert A. Philbrick, is one of a group of accredited cunner camps for children of Communist Party members.

Thite Lake Lodge consists of 262 acres of land and is located between thite Lake, New York, and Bethel, New York, in Sullivan County.

An article appearing on page seven of the June 7, 1954, issue of the "Daily Forker" reports that Lionel Stander has formed "a resident reportory company to de classic drama and good topical reviews and variety at Thite Lake Lodge."

Lionel Stander,

vas an uncooperative witness in his
testimony before the gouse Committee on Un-American Activities
on May 6, 1953, stating that he had been smeared by "stool
pigeons, psychopaths, and political heretics."

MISCELLA SE OUS

(July 1, 1954 - December 31, 1964)

"Gene Vith the Vind"

David Platt, feature editor for the "Daily Worker," reviewed this film in the July 18, 1954, issue of "The Worker," which is the Sunday edition of the "Daily Worker." He writes that the Diziocrate should be grateful to Hetre Geldwyn Hayer for reviving this film which can be useful in their fight to block the carrying out of the decision of the Supreme Court against segregation. Platt writes that the message of the film is:

- (1) Abraham Lincoln was a tyrant and a coward.
- (2) The Segro people were satisfied with their lot as elavee and had nothing but contempt for those few who manted to be free.
- (3) The Ku Ilux Ilan is a democratic institution.
- (4) General Sherman's Army was not an Army bent on liberating the South from the strangle hold of the slave master but a gang of killers who invaded the South in order to rape the most politically, economically, and culturally advanced section of the country.

"Executive Suite"

David Platt in the "Daily Forker" of August 1, 1954, writes that the basic idea of this film is that Big Business is concerned with truth and merality as well as piling up profits. Platt writes that it is a pity that Charles Chaplin's satire, "Memoiaur Fordoux," which expecse the murderous nature of business for profit, is not around to answer the Matienal Association of Managasturers' propagands in "Executive Suite" that Big Business has its good side.

"Demetrius and the Gladiatore"

In the "Daily Forker" of August 8, 1964, Platt writes that this film is another "super colored mirture of history and holum, sex and eadiem, brilliance and bombast." Platt states that the core of this film is the great political frame-up of the Gracifiziem and that there are scenes in the film that parallel to some extent the McGarthyite terror in our country today.

The Mist

In the September 23, 1954, issue of the "Daily Worker," Platt reports that this film is cantidemocratic and with the comeback of the Masie in West Germany with the help of Washington, 20th Century Fox sees no wrong in rewriting the history of the American Civil War no that a large share of the glory falls on the Confederate comspirators who also tried to overthrow the United States by force and violence.

"Broken Lance"

In the "Daily Worker" of September 24, 1954, Platt states that this film is one of the finest films Hollywood has ever made on a mixed marriage or antimoist theme. Platt states it is a pleasure to report on a movie that deals with a real inerican theme instead of the usual violence, Red-baiting, and sex.

"Dragset"

This notion picture, starring Jack Webb as Sergent Joe Friday of the Los Angeles Police Department, also gets its share of condemnation in the September 23, 1954, issue of the "Daily Worker." The review states in part, "Don't write off 'Dragnet,' new Warner Bros. film at the Victoria, as just another sep picture.

"It's conething a let nore sinister than a color novie version of Jock Tabb's IV program.

The picture's major theme is an effort to indict the Fifth Amendment. Its secondary plea is for legalization of mire-topping.

"Ostensibly this is a story in the tradition of the radio and IT program of the same name -- of how the Log-Angeles police department seeks to bring the perpetrators of a gangland killing to justice."

"Actually, Richard L. Breen's screenplay is a plea for 'something to be done' about persons who invoke the historic and hard-won right against self-incrimination.

"In addition, at one point he has Tobb, playing his traditional Sergeant Jee Friday, repeat all the hackneyed police arguments in favor of wire-tapping.

"A few minutes later, with magnificent disregard for the question of legality, Priday and his curt-spoken pals are shown tapping wires like mad....

"When Webb and his partner put a 'bunper to bunper tail' on a suspect and frisk him a dozen times a day in public, one gets a rough idea of the kind of treatment political prisoners can expect (and have received) at the hands of cops and FBI men trained in this tradition of law enforcement."

"The Caine Mutiny"

This popular notion picture, adapted from a novel written by Herman Wouk, received a critical review in the Hovember 21, 1954, edition of "The Worker."

The editorial states that Humphrey Bogart, who playe the role of Captain Queeg, "is in excellent form in the role of this psychopathic liar, petty tyrant and incompetent who, almost everyone will agree would have lost his ship and his non in the typhoon if his command hadn't been taken away from him by force."

The article continues, "In what seems to be a deliberate attempt to confuse the issue, probably in order to make the work acceptable to Nashington in the era of NoCarthyian, the film, like the nevel and the play, goes into a last scene which says that the nutiny was a mistake and that Queeg was a victim of a miscarriage of justice....

"That's old. To esuld have sworn that the queege were the mee who were responsible for our defeat at Four! Surber and for the fact that we always lost that precious time necessary to build our forces."

"Birth of a Mation"

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The fellowing excerpts are taken from an article by David Platt that appeared in the December 13, 1954, edition of "The Ferker."

"The most important film nome of the past week was the chooking announcement that a syndicate of businessmen on the Feet Coast are planning to spend eight million dollars re-making the 40-year-old inflammatory racist novie 'Birth of A: Nation' next year....

"I saw 'Birth Of A Nation' many years ago and whenever I think about it I get siek. The film pertrayed the Civil Var and the Econetruction period -- the most denocratio period in the history of the South -- from the viewpoint of the defeated slaveouner...

"The film identified Megroes with cruelty, superstition, insolence, lust. Thaddeus Stevens, author of the Equal Eights Amendmends to the Constitution and one of the foremost fighters for Megro rights in our history, was brutally caricatured. The Ku Kluz Klan, of course, was deified a sthe saviour of white wemenhood. The South must be made 'safe' for the whites, the film editorialized....

"Birth Of A Mation' said in essence that white skin is superior to dark; lynching is an admirable institution; the Enancipation Proclamation was a criminal act; every Megro who is not in chains is either a rapiet, an arsonist or a thief; the Ku Kluz Klen is a desocratic organization."

"These are the thinge we are going to get in color and wide screen."

"On the Faterfrent"

This notion picture, which has received wide acclain as a possible Academy Award winner for its star, Marlon Brande, was directed by Elfa Essan and written by Budd Schulberg.

Easen, a top screen and stage director, appeared before the House Connittee on Un-incrioun Activities at Fashington, D. C., on April 10, 1938, and admitted nembership in the Communist Party from 1936 to 1936, at which time he quit the Party because he refused to "crawl and apologise and admit the error of his ways."

("Tem Tork Journal-American." April 12, 1952;

On May 23, 1951, Schulberg appeared before a public session of the House Committee on On-American Activities and admitted that he had been a member of the Communist Party in Hollywood from 1937 to 1939, at which time he broke with the Party following its criticism of his book, "That Makes Sammy Run?"

("Tashington Post." May 24. 1951, page 9;

The "Hollywood Review" for Hovember - December, 1954, published by the Seuthern California Council of Arts, Sciences and Professions, a Communist front organization, carried a feature article concerning this motion picture written by John Howard Lawson, one of the well-known Hollywood Ten.

Lawson writes that "What we see on the screen is not a segment of reality; it is a total distortion...few Americans would agree that ordinary citizens and especially the working class live and work in a climate of terror and brutality. Fet this view is established in the film through a simple device: we nove with the young people in what seems to be the open world that we know. But their enotions and their story keep them within the scaled world of the gangster film." Lawson continues, "'On the Vaterfront' should serve as a warning that it is unwise to underestimate the influence of McCarthyism in American film productions or to discount the effectiveness of skillfully contrived anti-denoratio, anti-labor, anti-human propagands."

In one section of his article, captioned "Craven Bargain," Lawson states that Essan, Schulberg and Lee J. Cobb, a friendly witness who testified before the House Countities on Un-American Activities in 1983, "have afficially promised to make no artistic effort which does not conform to the views of the nest reactionary numbers of Congress."

In regard to Essan, Laucon writes, "Lauan has recently found it necessary to deny publicly that he made 'On the Materfront' as part of a bargein concluded when he became a steel pigeon."

An interesting acts in regard to "On the Faterfrent" emanated from the East of Faranount Fictures. On August 3, 1954; and the East of the notion picture is one which could be shown in fereign countries by the Communists to the detriment of the American may of life.

atated that this picture is a story of corruption, graft and crime, which centers on the docks and piers of New York City and which shows this phase of our economy in a very unfavorable light. He feels that distribution of this picture can have a damaging effect among foreign nations on the efforts of our Government to promote a better understanding of American democracy and peinted out that, although the picture does not contain any material which he could cite as propagands favorable to Communism, the picture, nevertheless, could be circulated by Communist nations to counteract our propagands efforts to sell democracy to nations throughout the world.

According to a number of prominent notion picture gritice, including medda Hopper, have profesed the picture and have already predicted possible Academy Awards for it and its participants. Recently, had occasion to discuss Hopper's praise of this placers with her, pointing out to her the damaging type of propagands which this production could generate when distributed abroad, whereupon Hopper advised that she had been impressed with the great performance given by Marlon Brande, who has the lead in the picture, and had not realized the anti-Ame<u>rican propag</u>ands potentialities of the production. that she now realizes the damage Hopper told that foreign distribution of such a picture could do to the efforts of our Government to sell denoursey abroad and expressed the feeling that action should be taken to prevent the picture from being distributed in foreign markets. said that with the production already in release ried States it would be almost impossible to curb its foreign distribution. The control folt that a notion picture of this type should have have been produced at this

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tine because of it being utilized for anti-American propagates purposes by the Institute or other Communist countries. However, the Institute of that there are apparently notion picture proceeding companies in Hellywood which are not concerned about the manner in which America and American customs are shown in foreign lands but are only interested in producing a sensetimal or unusual type of film to produce exhauntial revenues for the company.

Freedom Stage, Incernerated

This organization has been eited by the Attorney General pursuant to Executive Order 10450.

According to Preedom Stage has merged with the Hollywood Council of the Arts, Sciences and Professions and is new the draw division of that organization.

Senator Richard L. Heuberger

An item appearing in the December 7, 1934, edition of the "Daily Forker" stating that Valter Vanger "is planning to make a novie based on 'Adventuree in Politice,' a recent book by newly elected Senater Biohard L. Veuberger, Oregon Denocrat is an interesting bit of news. The producer said the newie would be 'non partisan' but that the 'political philosophies' of the Senater and his wife, Muncine Veuberger whe was re-elected to the Oregon legislature last nonth, would be 'reflected to some extent' in the screen treatment. If honestly done the film could have an impact in the country. Sen. Veuberger has a reputation as an anti-nonopoly fighter and was backed by the trade unions in his state. He beat out his opponent, Guy Cordon, a tool of the power and timber trusts whose backers open tenornous sums for billboards, newspapers and radio adverticing and even had a term of Republican biguige headed by Licenhower himself stumping the state for his election."

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confidential informants of the Portland Office.

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Fortland letter to the Europe dated Lovenber 29, 1954.

Severaper Article Appearing in the "New York Times"

The "New York Times" of October 10, 1954, contained an article captioned "Cheesit, the Cope!"

This article details a run of recent novice discrediting the police. The articles discussed in particular the following four notion pictures.

"Pushover." In this novie, Fred MacMarray, a policeman, is assigned to keep vigil on the mistress of a bank robber. He eventually approaches the woman and cuts himself in on part of the loot. MacMurray is subsequently killed.

"Shield for Kurder." In this production, Edmond O'Brienç a policemen, kills a bookie in cold blood and robe the body of \$25,000. A deaf nute who witnessed the nurder is also eliminated by O'Brien. O'Brien eventually has his head bloom off by fellow officers.

"Private Hell 36." In this notion picture, Steve Cochran, as a detective, picks up some bills scattered by the wind when a robber he was chasing was killed in an automobile accident. However, a fellow detective was with Cochran and took a dim view of Cochran withholding some of the recovered loot. Eventually, the other detective has to short Cochran to save himself.

"Rogue Cop." In this item, Robert Taylor is a grafting detective, but his brother is an homest one who will not play along with the individuals from whom Taylor is extracting his regular graft. Taylor, in all justice, is billed by his "friends" when he turns upon them.

The article sums up that it is "very unfortunate that there should appear at this time, when jumenile crime and delinquency are becoming more and more difficult to control, a run of low-grade films that circulate suspicion and distrust of individual policemen. 'Cop hating' is encouraged thereby. This is a matter that calls for the discretion of the makers of films, not for police or censor action."

"Rough Stuff in the Movies"

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An article appeared in June 14, 1354, issue of the "New Leader" entitled "Bough Stuff in the Hovies" by Geoffrey Wagner.

The article decried the brutality, corruption, vulgarity, and imporality that is a part of some of Hollywood's recent productions.

The author cited such films as "Pickup on South Street," wherein all the characters answer to money, everyone is corrupt, and merals are dictated by politics. The author states "No matter how venal you may be, you're ckey if you're anti-Communist. If you're not, you're keyoed." The author continues, "My argument here is concerned with how such movies misrepresent America overseas. It would not matter, of course, if this film were taken for what it is: a rather surrealist nightmare of everything America is not. But this novie is not only spuriously serious; it is detually sent to Venice Film Festival) to represent the U.S.A. there."

Also mentioned is the film, "The Class Fall," which, according to the author, "has already aroused the surprised criticism of my colleagues in both England and France." In this film, Vittorio Gassman, playing the critical part of an ex-displaced person, a veteran of the Austholia concentration camp during the days of Hitler, lands in America. Gassman is subsequently chased, shot at, and slugged by Americans until he reaches the safety of the United Sations Building at the end.

Regarding this film, the author states "Technically, this is not a good film. It is not nearly as officiently scripted or directed as 'Pickup.' Pote is a hopeless Gulahed, and unconvincingly acted by Guernan. The chase sequences, in which he has to protetype the alienated individual, are faintly reminiscent of 'Old Man Out'; and one realizes that, although neither Guernan nor Mason can act, in the latter film Mason showed that he could at least be directed and that he possessed a certain percentity. For, withal, 'The Glass Mall' is put over with a certain air of facilitiess authenticity. And still there remain these of us, like myself, who have enigrated to America of late and found senething other than socks on the jaw."

The author notes in his article that the Academy Award winning film, "From Here to Eternity," after it reached England was alternately criticized by leading film critics as "a story of savagery...indictment of American civilization...which seems to me unfairly and inopportunely to put a weapon in the hands of America's enemies.

Its terrible expose of conditions in the United States Army before the attack on Pearl Marber; its frank outlay of brutality; its complete indifference to world affairs; its acceptance of drunkenness as an endearing part of American Army life; its completely ameral outleek; all these would make me, if I were responsible for the maintenance of American prestige abroad, ban this picture out of hand, before it has a really disastrous effect in foreign countries."

Concluding his article, the author states "It is this kind of thoughtlessness and sulgarity that it is essential to try to check, not to mention the making of a film like 'Invasion U.S.A.,' the message of which is that America must turn into a police state, or else. It is aften idle to call forms of culture faccist; yet, these propagands films come close to being such, for what close do they do but apply the conditions of war and the thought-habits of war to peace and call the result America?...

Even if we in America are unable to stop maybes on our screen today (the kids love it), surely something might be

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done to prevent another 'Pietup' from being experted to Fenico. Giving testimmy before the Senete Foreign Relations Substantives investigating propagands in foreign countries recently, Eric Johnston, head of the Motion Pieture Association of America, seemed shivtous of these weaknesses. Referring to cross and stupid Russian newice being shown (fairly seldom) in Europe, Johnston complemently declared, 'People quickly catch on to propagands.' You can say that again, Mr. Johnston."

"A Child of the Century" by Ben Realt

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This book is a best seller published during the summer of 1954 by Sinon and Schuster.

An editorial appeared in the June 17, 1954, edition of "The Film Daily" entitled "Want to Get Fighting Mad...then read Ben Hecht's libel." The article states in part, "It is extremely deubtful if a greater libel of either (the metion picture industry or Hollywood) ever has been set down on the printed page. Hecht tells you:

"The movies are one of the bad habite that corrupted our century. Of their many sine, I offer as the worst their effect on the intellectual side of the nation. It is chiefly from that viewpoint I write of them -- as an eruption of trash that has lamed the American mind and retarded Americans from becoming a cultural people."

"Tou wonder as you scan the subsequent pages and find dirfy words, phrases and expressions which can only remind one of the moronic scribblings on the walls of public rest rooms just what culture Recht would have in America."

The editorial continues, "For sinon-pure unadulterated literary filth, you will look far, even in this day when, nore often than net, the animalism of the barnyard is spread across a novel's pages, before you find anything approaching what Heaht sets down in his essays, 'Sex in Hellywood' and 'Den Juan in Hellywood."

"They are enough<u>i</u> to make one retak, and if they are not sheer permography, then they are as close to it as one may get with safety.

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This beenirehing of an industry by one who received \$300,000 a year for writing newice passes a serious public relations problem, probably the nest serious yet faced by followed and certainly one of the nest serious in recent years to confront the industry at large.

The why of this is all too obvious: While the \$5 price may keep the velume from too wide a circulation, it stands as a 'course book' for those who, for one reason or another, would took down the industry, its product and its people.

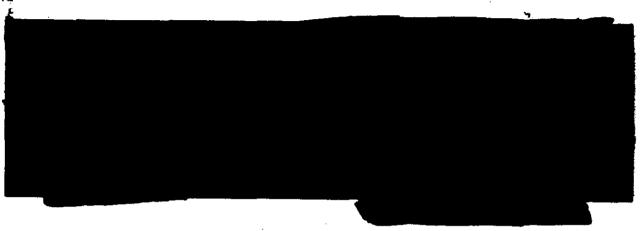
"The situation requires swift action, and this without pussy-feeting, on the part of all those who have a stake in the industry.

"Because make yeu this: Escat is not only been irching Hollywood and its pictures, he is been irching every individual whose liveliheod stems from production, distribution and exhibition. And he is endangering that livelihood."

A review of the 1948 and 1949 reports of the Senate Fact-Finding Committee on Un-American Activities for the State of California revealed that Ben Hecht was affiliated with such Communist front organizations as the League of American Friters, the Exiled Friters' Committee, which organization was established by the League of American Friters, and Russian War Belief, Incorporated.

These reports also reflect that Eacht signed a letter directed to Governor Thomas E. Dewey of New York, seeking a pardon for Morris U. Schappes who had been convicted of the crime of perjury. This was an enterprise of the Schappes' Defense Counittee, a Communist front organization.

II. <u>MISCELLA FEOUS</u> (January 1, 1955 - June 30, 1955)



Fund for the Republic

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The "Hollywood Reporter," a trade publication in the entertainment field in Hollywood, in its issue of January 8, 1955, referred to the fact that the Ford Foundation was financing a survey into the so-called "Hollywood blacklist." The article stated that an extensive survey "into political tests of any kind in hiring and firing practices in the motion picture, radio and television industries" had been launched by the Fund for the Republic, headed by Dr. Robert Maynard Hutchins. Further, aiding the survey which had been set up by a grant from the Ford Foundation was John Cogley, former Executive Editor of the "Commonweal" magazine, a lay Catholic weekly magazine.

The newspaper item further stated that the survey was planned on all phases of the actual situations existing, "including legal, psychological, economical and historical aspects of the issues," and would include a test of public opinion. It was stated that, after the facts are gathered, conferences of all interested parties would be attempted so that various points of view would be fairly and homestly stated for a complete presentation of the whole issue.

The article stated that the local representative on the survey was faul Jacobs, described as a amountant for the Congress of Industrial Organizations and the American Federation of Labor, as well as a member of the Board of the American Civil Liberties Union.

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In March, 1955, the second a forcer functionary of the Socialist Forcer large was quit the erganization of a former functionary his own velition in 1950 and who was personally acquainted. with Paul Jacobe, described Jacobe so a former member of the Sectalist Verkers Party and an individual who was active in the labor union movement. According to has been employed on a part-time basis for the rord Foundation to prepare a report dealing with the se-called "blacklist" in Hollywood. stated that Jacobs was to receive \$6,000 for his services in connection with this study, that Jacobs had contacted or intended to contact a number of former Communist Party people who had cooperated as witnesses before the House Connittee on Un-American Activities, as well as various organizations within the film industry, such as the Notion Picture Alliance, Notion Picture <u>Industry</u> Council and both anti-and pro-Communist elements. that Jacobs had already been in touch with the anti-Consunist Motion Picture Alliance to seek their assistance in his research efforts but that the Motion Picture Alliance had demanded that Jacobs first show evidence of his own anti-Communist feelings, which Jacobs refused to do.

de feels Jacobs was trying to be objective in his survey.
Jacobs told that there are ten other individuals who are engaged in similar research throughout the United States on behalf of the Ford Foundation and that he, Jacobs, feels certain that eight out of ten are anti-Communist. According to information obtained from Jacobs, the Ford Foundation intends to publish the primary reports of each of the individuals connected with the research and then expects to receive comments on the research from all types of individuals.

The has also been in contact with raul Jacobs, stated that he too has also been in contact with raul Jacobs, stated that he too has obtained the impression that Jacobs is endeavoring

to be objective in his survey. Cogley, who apparently is the entry indestigator for the survey, had come to Hollywood recently from the east coast and had talked to groupe on both sides of the issue. Coding that he understands Cogley has talked to film writers, John Houard Lawson, Adrian Seett and Dalton Trumbo, who were three of the so-called "Hollywood Ten" film personalities who served one-year sentences in Pederal prison for contempt of the House Committee on Un-American Activities, resulting from their appearance before that Committee in October, 1947. Seett allegedly told Cogley that he would rather lose \$2,000 a week income, which he did, that "rat" on his friends.

Cogley has not been investigated by the Bureau and our files contain no information concerning him.

Bureau files contain no substantial data that
Hutchins was ever a member of the Communist Party or any
Communist Party front groups. Hutchins, however, has expressed
opposition to loyalty oaths, particularly for teachers and
professors, opposed the Supreme Court decision upholding the
conviction of the eleven Communist leaders under the Smith
Act, opposed the Universal Military Training program,
denounced the activities of the Congressional Committee on
Un-American Activities, protested the "spread of censorship,"
and advocated the admission of Communist China into the
United Mations.

Bufiles reflect that, in regard to Attorney General Brownell and the FBI, Hutchine, in December, 1953, stated "We are cursed today by a tremendous glorification of the FBI. The only people we will believe are convicted spice and traitors. The Attorney General new proposes to evade the Fifth Amendment and to permit the use of evidence obtained illegally by wiretapping." Hutchine commented that Attorney General Brownell was a student at Yale Law School while he, Hutchine, was Dean of that institution. Hutchine edid "I only hope that Brownell was not a student in one of my classes."

Jacobe has recently made a trip to Europe in connection with which he attempted to contact and interview cartain pact or present Bollywood Communists new in Europe. The learned through hearesy that apparently these individuals were not inclined to cooperate with Jacobs.

In regard to Jacobe, it is noted that, according to the records of the City College of New York, he is a native-born citizen who attended that institution from 1934 to 1936. The records of the University of California at Los Angeles reflect that he was a research assistant in industrial relations at the University of California at Los Angeles during 1951 and 1952. He is presently employed in an advisory capacity as consultant and writer in labor relations for Nathan and Associates, 416 East Eighth Street, Los Angeles.

In August, 1949, during a personal interview with Bureau Agents, and admitted that in 1933 and 1934 he had been active in the Young Communist League but had been expelled for Trotakyite activities.

The Young Communist League has been cited by the Attorney General pursuant to the provisions of Executive Order 10450.

In Mirch. 1952.

reported that Faul Jacobe was a speaker as a penserus an Education" program eponeored by the Vanguard Club of the University of California at Zoe Angeles on Murch 14, 1953, at 727 South Bestgage Street, Loe Angeles.

During his remarks on this occasion, Jacobs told his audience, among other things, that the House Committee on the American Activities investigation is confusing to him and he objected to the manner in which it is carried out. He warned his audience that the refusal of private citizens to answer past or present affiliation with the Communist Party always results in loss of job and reflected on chances for future employment.

During the speech, Jacobe compared academic freedom today with that in the 1930s. He said that formerly a student had his rights and sould not be restricted by professors, that the contrary is true today and, in order to regain this former status, a student should exercise his power of civil liberties and encourage those who have dared to stand up for their rights and have incurred disjuver of college administrators. He said he had no hope for students and could see no future for them unless they planned a well-organized demonstration of their feelings toward academic freedom and students rights.

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In this speech, Jacobe also criticized FBI investigators, stating "they do their job of investigating, but not very well," and that wiretapping by the FBI has grown tremendously.

He also complained that Gue Hall, Communist Party leader convicted in New York City in 1949 for violation of the Smith Act and a fugitive in Maxico, was not afforded his Constitutional rights and he was literally drugged across the border rather than going through the legal process.

reported that a review and survey was seing undertaken of various motion picture films produced in the past by the Fund for the Republie, ostensibly to determine the extent to which propagands may have been injected into motion pictures by Hullywood producers and writers. According to the Fund for the Republic was established with a \$15,000,000 grant from the Ford Foundation through the influence of Paul G. Hoffman, former executive of the Foundation and currently an executive of the Studebaker-Packard Motor Company.

advised that he feels that the program of analysing the content of films produced by Hollywood in the past, as undertaken by the Fund for the Republic, has a predetermined objective, i.e., to discredit the Hollywood motion picture industry and to undertake a program of ridiculing Government Congressional committees and other Government agencies who have engaged in the investigation of Communication

the film industry. Republic program will be damaging in that it will endeaver to show Government investigating agencies, particularly Congressional committees, in an unfavorable light; that it will try to show that the content of motion pictures produced in Hollymood during the period when known Communists were employed was in no way influenced by Communists; further, that it will show that people have been injuriously "blacklisted" by the Hollymood producers in recent years because of their political beliefs and affiliations with subversive groups. These to inquire into the possible "blacklisting" of anti-Communists by film producers, as well as Communists, it is his feeling that this phase of the survey will receive little attention.

project being undertaken by the Fund for the Republic because he believes it is an unfair effort to present Hollywood and the film industry in an unfavorable light, particularly with regard to the efforts that have been undertaken by the industry in past years to eliminate Communist Party members and sympathizers from employment.

In this connection, it is interesting to note that in February, 1955, one Mrs. Dorothy Jones, an employee of the Fund for the Republic, was then making a review of pre-World War II motion pictures produced by Faramount at the Academy of Motion Picture Arts and Sciences Library in Los Angeles, estensibly to determine the extent to which propaganda may have been injected into motion pictures by Hollywood producers and writers in the past.

reviewed by Mrs. Johns to establish the relationship to international markets was entitled "The General Died at Dawn," produced by Paramount in 1936.

After reviewing the picture,

and Mrs. Jones' affice, which

notes available to an Agent of the Los Angeles Office, which notes contain the following conclusions

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The portrayal given to the Chinese in the fil≡ 'The General Died at Dawn' is certainly one which would not be acceptable in Hollywood teday. But it cannot be said that it was strikingly different from several other warlord platures made in Hollywood at about the same time, and it is, therefore, significant that none of the other warlord films aroused the same degree of concern and protest on the part of the Chinese government. The extreme reaction of the Chinese government to The General Died at Dawn' can only be explained by the fact that the film's portrayal of the Chinese warlord, General Yang, was undoubtedly taken by Chiang kai Shek as a portrait of himself and the background of the screen story as a reference to the Shanghat massacres of 1927. It is well known that this bloody chapter of Chiang's career is one which he is reluctant for biographers to explore and one which is but lightly touched upon in his official biographies. It is only in this light that the unusually vigorous and adament protest of the Chinese government with respect to 'The General Died at Dawn can be fully understood and appreciated."

of course, brought this matter to the attention of the who directed to communicate with Mrs. Jones, permitting out the objections which Paramount entertained regarding her conclusions and implications and to advise her that no films previously produced by Paramount Pictures, Incorporated, would henceforth be made available to Jones for review in connection with this project.

Eouse Committee on Un-American Activities

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Mr. William Theeler, investigator for the House Committee on Un-American Activities, advised that a Congressional committee will hold scheduled hearings at Los Angeles in June, 1955, but that the hearings will not be directed particularly at Hollywood although at least one

film actress has been subposensed. This individual is Angela Clark who was identified as a member of the Communist Party in Hollywood at previous House Committee on Un-American Activities hearings but who has never been reached with a subposens until this time. Wheeler said that in all probability Clark will be an uncooperative witness.

Forld Peace Prize and Charlie Chaplin

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As reported in previous inserts to this memorandum, an article appearing in the May 28, 1954, edition of the "Washington Post and Times Herald" announced that Chaplin accepted the \$14,000 World Peace Prize of the Communist-sponsored World Peace Council, an international Communist front organization.

An article appearing on page seven of the May 26, 1955, edition of the "Daily Borker" states that Cesar Zavettini, Italian movie ecenarist ("Bioycle Thief," "Miracle in Milan," "Shoeshine"), on learning that he had been awarded one of the Borld Peace Council's annual peace prizes, said in part, "Last year a peace prize was awarded to Charlie Chaplin. This fills me with joy and confusion because it imposes on me a responsibility for which I was not prepared. By Deginnings in films were inspired by Chaplin. Today I feel that I have been rewarded for the faith and constancy of my devotion to him and my admiration for his constantly growing determination to belong to the reality of our time, both as an artist and as a man."

In regard to Chaplin, David Platt, film critic for the "Daily Worker," wrote a column in the May 22, 1955, edition of that newspaper deifying Chaplin and his past motion pictures. Platt writes that Chaplin's "great" 1936 movie, "Modern Times," has been revised all over Europe. He states, "What a sensation this story of human crusading in pursuit of happiness would be if it could be shown here.

"The film brilliantly satirized speed-up in mass production factories."

After describing in detail a number of Chaplin's pantonizes in the film, Platt in rhetorical eastasy writes, "Oh! To see this master work again!" Platt continues, "Only the other day I saw for the 100th time 'The Bink," 'The Pawnbroker,' 'One A. M.' and 'Behind the Scenes' at the 55th Street Playhouse.

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"Of these four, the 'Pounshop' is by for the finest example of Chaplin's art up to 1917."

Bollvenod Productions Controry to the Communist Party Line

David Platt, film critic of the "Daily Worker," has reviewed numerous Hollywood films in his column, "Current Pilms," during the period January 1, 1955, to June 30, 1955. Listed below are portions of Platt's criticism of some films which are in opposition to the prevailing line of the Communist Party.

"Carmen Jones"

On page seven of the January 18, 1955, edition of the "Daily Worker," Platt, in obvious sympathy, quotes from the column of Thomas Spencer, film critic of the London "Daily Worker," "...this segregated art....although "Carmen Jones" has an all Negro cast, it is not a Negro film. It was produced and directed by Otto Preminger and written by Oscar Eammerstein, it is a white man's fantasy of Negro life distorting it and caricaturing it for the amusement of its social "superiors."

"On the Waterfront"

This film was judged as the best film of 1954 by the Academy of Motion Picture Arts and Sciences.

On page seven of the January 9, 1955, edition of the "Daily Forker," Platt states "I didn't include it in our list of Best Pilms because it used the skills of a lot of good actors and some bad actors to create the suspicion in people's minds that all unions, and not only the pistol local on the waterfrent, are cesspools of crime and corruption."

"Bell and Eigh Water"

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Platt states "The film was each an obvious froud it was blasted to bite by Crowther of the Times ("New York Times") and Guernoey of the Tribuns ("New York Merald Tribuns"). Crowther commented 'The idea that such a foreign intrigue would be manipulated as shown here is made. The magnificence of nemence is the use that is here made of cinemascope. Stated Guernoey, 'The film glorifies private military enterprise...the whole effort has a slight sour teste...the Atom Bonb does not make a good subject for wild and wooly fiction."

"Hight People"

Platt has this to say concerning this film, "another vicious piece of war propagands out of Twentieth Century Pox," attacking the idea of coexistence with the Russians. Platt continues, "Hight People" had nething whatever to do with Communium, it had a lot to do with Pascism however. There were times when you couldn't tell it apart from the movies made under Hitler and Goebbels."

"Prisoner of War"

Concerning this film, Platt rants as follows: "...a war-ourdling movie based on a whole series of slanders and forgeries about the Chinese, North Koreans and Russians who were depicted as having much less human kindness than the men of Mars in the pseudo-science fiction films."

"The Long Wait"

Platt succinctly sums up his views on this film as "sodistic to the extreme."

Dragnet

Conserving the above motion ploture, Platt states, "Iragnet" had for its central theme an attack on the Pijth Imendment to the Constitution. It also used the traditional cope and rebbers story as a stapping-atoms for arousing public sympathy for legalizing wiretemping and search without warrant."

Battle Crys.

On page seven of the Pebruary 18, 1955, edition of the "Daily Borker," Platt, in part, states, concerning this film, "This is cinemascope war, technicolor war, Hollywood war with an eye to the bedroom rather than the battle field.

"The war itself is kept in the background as much as possible, which is understandable in a film that is aimed to send draft-age youth heading for the nearest Marine recruiting office.

"Two Indiane in the Corpe are given the typical "ugh" routine while the bad boy of the outfit is given the nickname 'Spanish Joe."

"The Bridges at Toko-Ri"

On page eight of the February 6, 1955, edition of the "Daily Worker," Platt has this to say concerning the above picture: "The film is based on the James Michener novel by the same name which was a shameful glorification of militarism."

"20,000 Leagues Under the Sea"

On page six of the April 25, 1955, edition of the "Daily Worker," Platt states that Dieney's movie version of "20,000 Leagues Under the Sea" differs from Jules Verne's book in one important respect, "In the book Hemo (Captain Hemo) is pictured as having a warm and friendly relationship with colonial peoples, fighting for their freedom and independence and he is shown assisting them with gold pillaged from sunker ships.

"The movie, it goes without saying, gave this dangerous theme a wide birth, giving us instead a News (James Mason) who seems to have lost all contest with the realities and humanities of life, and depicting the dark-skinned peoples in the regim he is operating in as cold-blooded brutes and killers."

"Blackboard Jungle"

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On page seven of the April 15, 1955, edition of the "Daily Forker," Platt writes that this Metre Goldman Mayer pleture "...is a brutal and destructive movie about juvenile delinquency."

Ten Best Film of 1954 in the "Daily Worker"

- (1) "Salt of the Barth"
- (2) "Seven Brides for Seven Brothers"
- (3) "Broken Lance"
- (4) "Go Han Go"

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- (5) *20,000 Leagues Under the Sea*
- (6) "Yanishing Prairie"
- (7) "Act of Love"
- (8) "A Star is Born"
- (9) "Knock on Food"

The Daily Worker" excludes "On the Waterfront" because it is antilabor.

The Winter, 1955, issue of "Fourth International," a Marxist quarterly, according to its own masthead, contained an article on pages ten to fourteen entitled "The American Motion Pieture Today...What Unions can do to get Better Movies." The article contends that Grade A films have certainly not become more meaningful if today's best American movies are compared to the best of the era "before the witch hunt, the witch hunt that was to charge the cultural atmosphere with hatred, fear, and cowardliness, the temporary triumph of anti-intellectual forces."

The article continues that the motion picture is a work of art and if the script writer expresses his own real feelings, emotions and ideas without being consored, the groundwork for a valuable movie is laid even if his ideas do not happen to be Mirxiet.

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The article attacks the "artificial world of dreams and despair" that is Hollywood, as well as the censorskip activities of the Breen office.

The article mentions the cetracism of Charlie Chaplin and the se-called boycott techniques of the studios.

The latest technical improvements in the industry are mentioned, such as 3-D, vistavision, cinerams and cinemascope. However, such "gadgets" cannot replace either "artistic inspiration or a sound story."

The article pointedly attacks the influence of the Catholic Church in the motion picture injustry. The article states the Catholic Church "has become far more influential than the percentage of Catholics in America's population would warrant." The article continued that the Catholic Church systematically tries to influence the studios and individual persons and its efforts are overwhelmingly successful. "Noother religious denomination can boast of as many pictures disseminating its views and dedicated to its glorification."

In conclusion, the article points out that "unionsponsored movie-production would be one of the most effective
means of spreading the outlook of the inerioan worker." Further,
"if the unions went into movie production on a large scale, they
would attract talented young artists who don't get a chance in
Hollywood, as well as experienced veterans of the movie industry
who have been witch-hunted or are simply disgusted with the
way things are run in Hollywood."

Ed Sullivan. Columniat

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Id Sullivan, feature columnist for the "New York Daily News," in his column entitled "Little Old New York," dated March 30, 1955, featured an article regarding Elia Kazan's spectacular series of scripts: "On the Materfront," "East of Eden," "Tea and Sympathy," and "Cat on a Hot Tin Boof."

Sullivan stated that these plays These been four glant blows in freeing the movies and Breadusy theater of Communist influence."

Sullivan continued, stating Easan leasaned the "Commis" grip on entertainment by demonstrating that demonstration did not lead to personal distinction in the movies or in the theater.

The article pointed out hew Kaman had joined the Communist Farty in 1934 and left in 1936 after denouncing it. Sullivan mentioned that the youngeters of the theaten "black-mailed" for years by the threat of joining the "Commiss" or having their careers wrecked, watched carefully. Then Kazan went on to greater triumphs, far from destruction. Sullivan also pointed out how in the ballet, Jerome Robbins denounced the "Commiss" and his recent "Feter Fan" production on television played to the greatest single audience in history.

Sullivan indicated that the youngeters of the theater learned that the "Commies" could not back up their threats. Concluding, Sullivan indicated this season should be remembered as a blue-ribbon event in the movies and legitimate theater and as a chining experience for all who had, in their earlier years, fought the "Commie invasion" of the theater to the best of their ability.

XI. MISCRILATIOUS (July 1, 1955, through December 31, 1955)

Center Stage, Incorporated

In August 1955 the Transport of discentinued confidential informat who has runnique reliable information in the past, advised that Sidney Boffman, Paul Gurev, his wife Bobbe Gurev, and Tim Bear had applied for a public license and police permit for a theater which they were opening at 1447 North Las Palmas Avenue, Los Angeles, California. According to this theater was to be known as Center Stage, Incorporated, and each of the three men had a one-third interest.

source of our Los Angeles Office, advised that Hoffman came to Los Angeles in 1949 and immediately became a member of such organizations as the American Committee for Protection of Foreign Born and the Divil Rights Congress, both of which have been designated by the Attorney General of the United States pursuant to Executive Order 10450.

Identified Baul Gurev in April 1954 as a member of the Communist Party.

Information obtained from an anonymous source indicated that Bobbe Gurev was a member of the Communist Party sometime prior to 1947.

Fund for the Republic

On June 30, 1955, the first previously described, advised that he had instructed the executive secretary of the Notion Picture Academy of Arts and Sciences to refuse the facilities of that organisation film and reference library to representatives of the Fund for the Republic which had been established with Ford Foundation funds and which was, at that time, reviewing films and scripts for the purpose of criticising Hollywood motion pictures for alleged propagands by the Fund in the past.

Suppressed his feeling that the real objective for the real purpose was to discredit the motion

picture industry for excluding suspected subversives from employment and to further endeavor to discredit the action of Congressional committees inquiring into the legalty of parsons occupeted with the motion picture industry.

Social that he had previously denied representatives of the runs for the Republic the right to review several old Parsonnt films which he felt they were attempting to criticize.

Social he is opposed to the program being continued by the runs for the Republic and did not cooperate with the group or its representatives in any manner.

FREEDOM OF INFORMATION AND PRIVACY ACTS

SUBJECT: COMMUNIST INFILTRATION-MOTION PICTURE INDUSTRY(COMPIC) (EXCERPTS)

FILE NUMBER: 100-138754

SERIAL:1106

PART: 12 OF 15



FEDERAL BUREAU OF INVESTIGATION



FEDERAL BUREAU OF INVESTIGATION

REPORTING OFFICE	OFFICE OF ORIGIN	DATE	INVESTIGATIVE PERIOD .	
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Independent Productions Corporation (IPC) continuing efforts to distribute its first and only production to date, "Salt of the Earth" in European and South American countries, but informants report no evidence of future film productions by IPC at this time. DALT N TAMBO and one or two other writers who have been identified with Communist Party (CP), alleged to be ghostwriting for films. Between April 16 and 21, 1956, HCVA held public hearings at Los Angelos during which a number of musicians from Hollywood film and allied industries were subposenced. Majority were uncomperative but a few friendly witnesses identified members of the CP's Musicians Branch during 1960s. HCVA may next inquire into Communist influence of Independent Progressive Party at a future date not yet set.

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DETAILS:

At Los Angeles, California

Confidential informants designated by T symbols in this report have furnished reliable information in the past unless therwise indicated.

HISTORY AND DEVELOPMENT F COMMUNIST PARTY (CP) IN HOLLY TOOD

Information received from T-1 on February 17, 1956, indicates that the local CP organization in Los Angeles County registered a membership total of only 35 in its so-called Cultural Section for the current year, the Cultural Section being a part of the Northern Division under the present organizational set-up of the Los Angeles County Communist Party (LACCP). This figure is based on the local CP annual registration for 1956. According to membership data, this figure comprises a little less than 2% of the overall total membership for the county.

The fact that the Cultural Section is still made up almost entirely of members cannected either directly or indirectly with the motion picture and allied industries is indicated by the union or guild affiliations of the membership as follows: (axxx)

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Screen Actors Guild	9	
Actors Equity Association	7	
Musicians Union, Local #47, AFL	2	
American Guild of Musical Artists	1 \	
Writers Guild of America	10	V
imerican Federation of Television	· ·	1
and hadic Artists (AFTM)	3	
(Members not yet registered and	-	lΛ
recorded)	3	// /
	35 T. T/L	(4)
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T-2, who for some years was affiliated with the CP organization in the Hollywood film industry through ut the 1940s recalls that during the war years of 1944-1945, the Los Angeles County Communist Party member strength in Hollywood was its highest point. During this period, the Party could claim about 100

000

writers alone in its Cultural Section with an overall membership strength of almost 500 in all categories directly or indirectly connected with the film industry. T-2 sc advised on April 9, 1956.

By way of further comparison, it is noted that on March 12, 1956, Mr. DENALD CHRISTLIEB, musician currently employed at Twentieth Century for Studies, advised Special agents and during an interview that he, CHRISTLIEB, was a member of the CP organization in the film industry between 1941 and 1947. During this period he was assigned to the Party's branch for musicians. CHRISTLIEB recalled over 60 members, all active musicians, who were fellow members of this CP Branch during that period.

CHRISTIEB recalled that in discussions of the eventual replacing of capitalism by a Soviet system, the subject of force and violence was a matter which appeared to be avoided insofar as possible. The majority of the membership, at least in the Musicians Branch to which CHRISTIEB was assigned, would have been against force and violence and probably would not have remained affiliated with the Party if such had been definitely a part of the CF program; however, the subject of the manner in which the overthrow of the capitalist system would come about, was discussed in Party meetings.

As CHIISTLIEB recalls, they were told that before a successful revolution could take place, certain conditions must necessarily be present including economic stress in the country, loss of confidence by the people in their leaders, and general decay and incompetence of the Government leaders themselves. If and when such general conditions were found to exist, the people themselves would call for a change and at this time the Communists would serve as the vanguard to lead the revolt. The change in the system would be brought about by lawful means if possible; however, the Party expects the so-called "intrenched interests" to resist the change and in doing so, to call upon the police and possibly the military. The force and violence therefore, would be started by the ruling classes, while the people, with the Party as their vanguard, would necessarily have to resist force with force.

On March 14, 1956, ALEE T GLASSER, 506 North Edinburgh Avenue, Los Angeles, musician, arranger, and composer in the film industry in Hollywood, together with his wife KATHENINE,

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Branch.

were interviewed by Special agents

Both the GLASSERs admitted membership in the
CP organization in the Hollywood film industry for a comparative
short time in 1943-1944. During the period of their affiliation,
they were assigned to the CP Musicians Branch. The GLASSERs
identified some 25 individuals whom they recalled as fellow
members of the Musicians Branch at that time, although these
25 did not comprise the entire membership strength of the

They further recalled that late in 1963, the CP was the motivating factor behind the formation of an organization called the Musicians Congress Committee which organized and staged a so-called Musicians Congress. According to ALBERT GLASSER, this was one of the reasons why he and his wife soon dropped out of the CP organization. The GLASSERs objected to the manner in which the CP dominated the Musicians Congress Committee and exercised control over it.

With regard to the Musicians Congress Committee (MCC), it is noted that the California Committee on Un-American Activities in its 1948 Report on Communist Front Organizations, pages 310, 316, and 317, characterized the MCC as a Communist front organization early in 1944 "for the purpose of 'involving' non-Communist musicians in Communist activities."

The MCC headquarters was located at 1655 Cherokee Street, Los Angeles and the Musicians Congress was held at the Rousevelt Hotel in Hollywood on February 1, 1944.

T-3, of unknown reliability but an admitted member of the CP organization in the Hollywood film industry between 1938 and 1945, advised on April 25, 1956, that during the period of her CP affiliation, she was assigned to one of several so-called Writers Branches. T-3 identified some 28 individuals, practically all of whom were film writers, who were fellow members of the CP at that time.

COMMUNIST INFILTMATION OF LABOR

During April 1956, the House Committee on Un-American Activities (HCUA) scheduled public hearings at Los Angeles for which it had subpensed some 35 musicians along

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with other witnesses. In April 16, 1956, T-4, a member of Musicians Local #47, AF of L, furnished information to the effect that a group of some 22 members of Local #47 had gotten together and drawn up a fact sheet which it addressed to all members of Musicians Local #47. This ann uncement dealt with the fact that the HCUA was scheduled to hold hearings in Los Angeles from April 16 to 20. The purpose of the group within the union and its so-called fact sheet was to question whether the visit of HCUA to los angeles was in the best interest of Local #47. The group felt that members of Local #47 should ask themselves the following questions:

- 1) "Is the House Un-American Activities Committee coming to Los Angeles to help the music business?
- 2) "Is it true that the House Committee's appearance has nothing to do with the internal affairs of Local #47?
- 3) "If the Committee doesn't want to interfere, why does it not wait until the current problems of Local #47 are settled?
- 4) th/hy has the Committee so often conducted its investigations of trade unions at times when such unions were
 attempting to settle serious internal problems?
- "Have Los angeles' Congressmen Donald Jackson and Clyde Doyle, as members of this Committee, timed this investigation to further their re-election campaigns in the light of the publicity surrounding our union at this time?
- 6) "According to the United States Supreme Court, Committees of Congress cannot inquire into private affairs, but can only investigate in connection with proposed legislation (Quinn v. U.S., 1955)

"Has this investigation been called to obtain information for legislation that would improve the working conditions of the music profession?"

The notice to Local #47 membership stated that the 22 signers of this fact sheet had given the above questions



careful consideration and had reached the conclusion that regardless of the stated intent of the House Committee, their scheduled April 16 hearings were an interference in the internal affairs of Local #47; that organized labor could straighten out its own affairs without interference from outside forces.

The fact sheet urged that if the membership of the union agreed, it should wire or telephone members of the HCUA Sub-Committee requesting that the hearings be called off and that the subpoenas for the 35 musicians be cancelled.

Information from T-26, a source close to the affairs of Musicians Local #47, on May 3, 1956, was to the effect that the above group and its so-called fact sheet had little or no influence with the union which claims an overall membership of some 16,500 musicians. It is noted by reference to the data received from T-1 on February 17, 1956, regarding the current CP registration, that the CP claims only two actual members in the musician's local #47 at the present time.

COMMUNIST INFILTRATION OF INTELLECTUAL GROUPS

Citizens Committee to Preserve American Freedoms (CCPAF)

On April 5, 1955, T-9 advised that the CCPAF was organized in Los Angeles, California, in January 1952 for the announced purpose of supporting a number of individuals from the medical and legal professions who had been subposened to appear before the House Committee on Un-American Activities.

Since its establishment, the CCPAF in extending its scope, has worked for the abolition of all Congressional, State, and local committees investigating subversive activities, and in the latter part of 1954, became very active in opposition to State and Federal legislation directed at the Communist movement.

FRANK HIKINSON, the Executive Secretary of the CCPAF, is described by the informant as "the brains and energy behind the organization."

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T-27 advised on September 17, 1952, that FRANK 'ALKINSON was a CP member as of that time.

Cn April 4, 1956, T-5 furnished a copy of an announcement by the CCPAF that there would be a protest meeting against the House Committee on Un-American Activities and its "attack on culture" which meeting would be held at the Embassy Auditorium on April 9, 1956. It announced that 35 musicians had been subpoenced by the House Committee for its forthcoming hearings.

T-5 advised on April 4, 1956, that the CCPAF had mailed 10,000 notices for this rally and was endeavoring to make a big thing of it; further, that the CCPAF was endeavoring to get 50 people to start a telephone campaign in behalf of this rally.

Cn April 17, 1956, T-5 reported concerning the rally sponsored on April 9, 1956, by the CCPAF. In connection with the affair, the program called for a "protest concert" which was presented by a newly formed group which called itself Musicians Committee for Cultural Freedom (MCCF). This new group represented these musicians who had been subpoenced to appear before the House Committee on Un-American Activities beginning April 16, 1956. T-5 advised that the headquarters for MCCF was 4274 Beverly Boule vard, which also appears to be the headquarters for the CCPAF.

With regard to the CCPAF-sponsored protest rally at the Embassy Auditorium on April 9, 1956, T-5 estimated that there were between 1500 and 1800 people present. Approximately 35 musicians formed a string ensemble that presented two musical compositions as the "protest concert" part of the program. The chairman of the rally who was one of the speakers, charged that the House Committee on Un-American activities was using Communists as scapegoats in the pending hearing; that the true purpose of the Congressional investigation was an attack on organized labor in order to indite public hysteria and divide the rank and file members of the local Musicians Union and destroy freedom.

He went on to charge that the Un-american Activities Committee had been making investigations for many years in connection with proposed legislation. He asked how much longer the Committee would be allowed to obtain free headlines and publicity for their ulterior motives. He further charged that

And Annual Annua

the blacklisting and harrassment of fearless musicians "who are not afraid to stick their necks out in behalf of fellow musicians" is an attempt to intimidate and divide the outspoken rank and file leaders of the union. He told the rally that action must be taken to have "the inquisitorial hearings cancelled and the House Committee chased out of town." He urged the rally to make personal telephone calls to members of the House Committee, protesting against the hearings, as well as to the Speaker of the House in Mashington, D. C. If the hearings are held, he said, it was important that a large number of people attend them and register their protest.

Film actress ANNE LEVETE also addressed the rally with comments on the "Un-American Committee" and its infringement of the Bill of Lights. She commented favorably on the courageous witnesses who had defied the Committee in its previous hearings. During her address, ANNE LEVETE introduced to the rally each of the musicians who had received subpoenas to appear before the House Committee. Later, the wives of the subpoenaed musicians were brought on stage and this group thereafter passed through the audience taking up a collection following LEVETE's request for financial contributions.

T-5 reported that another speaker was GECTGE KAST, one of the subpoenced musicians. CYTILTABEIN, another of the subpoenced musicians, conducted the orchestra at the rally.

With respect to KAST and TWBIN, it is noted that both of these were among the more than 60 musicians identified by MALD CHRISTLIEB as fellow members of the Communist Party Musician's Branch in Hollywood during the interview with CHRISTLIEB on March 12, 1956 (supra).

On April 18, 1956, T-5 furnished a copy of a printed booklet entitled "Smear and Aun" which had been distributed at the CCPAF-sponsored protest rally on April 9, 1956. This booklet reveals that it was co-sponsored by the CCPAF and constitutes a general attack on the House Committee on Un-American Activities. The booklet charges throughout that actually the target of such hearings and investigations is organized labor and it called for the abolition of the HCUA.

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According to information from T-6 on March 28, 1956, the CCPAF spensored a meeting at the Hollywood Athletic Club on March 24, 1956, in honor of CMEN LATTIMO E, former State Department Advisor who was indicted for perjury. Speakers who preceded CMEN LATTIMORE at this affair hailed the 35 musicians who had been subplenaed to appear before the forthcoming HCUA hearings and vigorously attacked the House Committee itself.

T-6 observed that during the course of the various speeches given, all individuals in attendance responded instantly and vociferously to all remarks made which tended to degrade the Government or Government officials. Distributed at the meeting was a mimeographed letter put out by the CCPAF dated March 24, 1956, which called attention to the fact that 35 musicians had received subpoenas to appear before the HCUA beginning April 16, 1956. The letter described all of these musicians as having made contribution to the cultural life of the community and as "topflight concert artists, members of the Los Angeles Philharmonic orchestra, contract players with various studios, and free-lance musicians". The letter constituted a general attack on the forthcoming hearings by the House Committee.

The featured speaker, Mr. CVEN LATTIMCLE, in his talk stated that a mere 300,000 Nationalists in Formosa should not be in a position to control the mainland of China where there were some 400,000,000 Chinese and the only possible way for the Formosan forcesto leave the Island would be through American assistance. He considers it merely a matter of time before Formosans would arise and ask to be freed from its (foreign) control. He declared that the United States Government has released from office all persons who have had an active knowledge of the situation in the Far East.

On March 31, 1956, T-7, who also attended the meeting honoring OVEN LATTIMCIE on March 24, 1956, noted that phong those present on that occasion were HENRY STEINBERG, DOWN THY HEALTY and DOWN THY PRIEST. All of these individuals are currently on appeal. from convictions under the Smith Act.

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California Legislative Conference (CLC)

On December 27, 1954, T-8 made available information reflecting that the Los Angeles County Communist Party (LACCP) had just prior thereto, conducted a survey concerning the CP influence and domination of certain organizations in the Los Angeles area. According to the source, the CLC was considered by the LACCP as a "left-led" organization with several CP members assigned by the CP to be active within the CLC.

T-5, on March 27, 1956, made available a copy of a letter dated April 3, 1956, issued by CLC regarding the activities of this organization. An addendum to this letter announced that there would be a meeting sponsored by the Citizens Committee to Preserve American Freedoms at the Embassy Auditorium on April 9, 1956 (supra), to protest the forthcoming hearings by the House Committee on Un-american activities and its "attack upon musicians."

T-5, on March 27, 1956, also reported that on March 25, 1956, the CLC had sponsored a function which it called "an evening with KANEN MONLEY and LLCYD GOUGH" which was held at 1716 South Robertson Boulevard, Los engeles. This affair was given in honor of KATEN MOLLEY and LLCYD GOUGH, former actors in the Hollywood motion picture industry. Film writer PAUL JANUICO introduced MONLEY and GOUGH and also made a pitch for funds to further the work of the CLC organization.

In regard to MORLEY, GOUGH and JAR ICO, it is noted that according to the 1952 Annual heport of the House Committee on Un-American Activities, all of these individuals have been identified in sworn testimony before the Committee as having been affiliated with the CP organization in Hollywood.

Musicians Committee for Cultural Freedom (MCCF)

On April 18, 1956, according to Mr. WALTER SCHLTCH. Assistant Editor of the Hollywood Citizens News, a daily newspaper, a press release had been received from a group which called itself the Musicians Committee for Cultural Freedom, 5959 Franklin Avenue, Hollywood, California, According to this release "a group of Los Angeles musicians subpoensed to appear before the House Committee on Un-American Activities on April

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16, 1956, today announced the formation of a Musician's Committee to initiate a vigorous campaign to keep the House Committee from Los Angeles. The release further stated that the Committee spoke out against "the State Department's ban on travel against the 100-member Symphony of the Air...: and the travel ban against subpoenced members of the Los Angeles Philharmonic Crohestra in its Asian tour commencing April 20."

It is noted that the current Los Angeles telephone directory lists the address of 5959 Franklin Avenue to GEORGE KAST, whose past affiliation with the CP Musicians Branch in Hollywood has been referred to.

The Daily Peoples World, Communist newspaper for the West Coast, in its issue of April 12, 1956, stated that the House Committee had subpoenced 35 musicians to appear before its forthcoming hearings and that a Musicians Committee for Cultural Freedom had been formed; that the MCCF had issued a fact sheet charging that the hearings were really an "attack upon all musicians in their striving for a better professional future."

T-5, on April 17, 1956, furnished a copy of the MCCF "fact sheet" which charged that the real purpose of the House Committee was to interfere in the internal affairs of Musicians Local #47, AF of L, and to "blacklist" musicians who are not afraid to "stick their necks out" in behalf of their fellow musicians.

Both T-5 on May 3, 1956, and T-10, on April 18, 1956, characterized the MCCF as a temporary organization, probably only a paper organization, created for the specific purpose of protesting the hearings by the House Committee and its subpoenaing of certain musicians in Hellywood being backed by the MCCF.

According to the Los Angeles Mirror News for April 29, 1956, the MCCF in a press conference, stated it represented 26 of the 35 members of Local #47, ...F of L, Musicians Union, who had been summoned before the House Committee. The MCCF admitted 1t had no officers.

CONT. AL

National Council of Arts, Sciences, and Professions, Aka. Hollywood ASP Council (HASP)

On January 4, 1956, T-5, who had been close to the affairs of this organization for some years, advised that until January 3, 1956, the HASP was the Southern California chapter of the National Council of Arts, Sciences and Professions (NCASP)in New York, and consistently followed the program and policies of the parent organization. On January 3, 1956, the HASP ofically dissolved by action of its Executive Committee and vote of its membership.

The NCASP has been cited as a "Communist front" by the Congressional Committee on Un-American Activities, House Report Number 1954, dated April 26, 1950.

On February 17, 1956, T-1 furnished information regarding the current membership strength of the LACCP, in connection with which informant noted the Party strength in what the CP refers to as mass organizations. As of December, 1955, the local CP claimed thirteen members in the Southern California Chapter of NCASP, of which twelve were rated as active

T-5, a member of HASP up to the time it dissolved in January, 1956, recalled on January 4, 1956, that HASP claimed membership of around one thousand members in past years, but that this membership had shrunk to a point where at the time of the chapter's dissolution last January, ten or twelve members would constitute a majority at most of its meetings.

On November 15, 1955, T-11 furnished information concerning a testimonial dinner honoring JOHN HOWARD LAWSON, which was sponsored by HASP on November 12, 1955, at the Nikabob Restaurant, 875 South Western Avenue, Los Angeles.

With regard to JOHN HOWARD LAWSON, it is noted that according to T-11, on January 6, 1956, LAWSON had for a number of years been an officer of the HASP and its chief policy maker. On that date, informant also advised that as it turned out, the testimonial dinner for LAWSON was the last function of any importance sponsored by HASP prior to its dissolution the following January. T-11 was present at the dinner and on November 15, 1956, reported concerning it.

Over five hundred attended the dinner and the affair was considered a success. Film writer and HASP member PAUL JARRICO served as Master of Ceremonies. JARRICO spoke on the early events in LAWSON's life and thereafter introduced a number of actors and actresses who read highlights from LAWSON's writings. These performers included STANLEY WAXMAN, VICTOR KILLIAN, GALE SONDERGA ARD (Mrs. HERBERT BIBERMAN) and JEFF COREY.

During the program, the following speakers paid tribute to LAWSON, all of whom had been connected with the motion picture film industry in Hollywood:

ALVAH BESSIE, writer;
ANN BOSEN (ANN REVERE), actress;
MICHAEL WILSON, film writer;
ADRIAN SCOTT, writer;
DALTON TRUMBO, writer;
KATHERINE VEXLEY, spoke for her husband JOHN WEXLEY,
writer, who was absent

With the exception of KATHERINE WEXLEY, but including her husband JOHN WEXLEY, all of the above actors, actresses, and writers have been identified in sworn testimony before the HCUA as having been affiliated with the CP in Hollywood, according to the 1952 Report of the HCUA.

JOHN HOWARD LAWSON, in whose honor the dinner was given, has been, according to the 1952 Report of HCUA, repeatedly identified by witnesses in sworn testimony before the Committee as having been an important figure in the CP's organization in the film industry.

In his speech, LAWSON reviewed his forty years as a writer. At one point in his address, LAWSON referred to DOROTHY HEALEY (Chairman of the LACCP) as among his close friends.

T-12, who was also present at the dinner, advised on November 16, 1955, that during the program, PAUL JARRICO read letters of tribute to LAWSON from people, both in the United States and abroad who had been prevented by distance from attending in person. These letters were also printed in a brochure which had been prepared for the affair.

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In regard to this brochure, T-11, on November 15, 1955, advised that this publication had been prepared for the testimonial dinner by a committee from HASP consisting of writers DALTON TRUMBO and PAUL JARRICO; actress, GALE SONDERGAARD and artist EDWARD BIBERMAN.

TRUMBO, SONDERGAARD and JARRICO have been previously referred to herein, and the past CP affiliations on the part of EDWARD BIBERMAN have also been the subject of sworn testimony by former CP members before the HCUA, according to the 1952 report of that committee.

On December 14, 1955, the Executive Committee of the HASP held a membership meeting. According to T-5 on December 22, 1955, JOHN HOWARD LAWSON had returned from New York in time to attend this meeting. LAWSON announced that the New York Chapter of the NCASP had been dissolved, although it was uncertain whether the National ASP would follow suit at this time. He attributed this situation to the fact that Federal action was pending against the NCASP. LAWSON pointed out, however, that this situation should not delay action to dissolve the Southern California Chapter, HASP, if it was decided to take this course.

LAWSON discussed the whys and wherefors of the contemplated action to dissolve, stating that he was convinced by a discussion with members of the ASP organization in New York that cultural elements were no longer working through ASP as heretofore (x)

During the HASP Executive Committee meeting on December 14, 1955, a draft of the statement dissolving the New York Council of ASP was read; and it was decided to pattern the statement dissolving the HASP along the same lines. LAWSON agreed to draft the letter to be sent to the HASP membership, together with the proposed statement of dissolution.

On December 29, 1955, T-5 made available a copy of the statement of dissolution of HASP as drafted by LAWSON and distributed to the membership. The statement indicated that HASP had served its purpose, and that many aspects of its program had today been taken over by large professional organizations with thousands of members.

OU. A STATE On January 6, 1956, both T-5 and T-11 advised that HASP had actually gone out of existence by action of its Executive Committee and vote of its membership on January 3, 1956; further that there was no indication that HASP planned to reform under another name. T-11 advised that the guiding light and real influence behind HASP policies had over the years been JOHN HOWARD LAWSON, and that the action to dissolve the Council had been a great blow to LAWSON. LAWSON had stated

T-11 advised that although LAWSON's draft of the dissolution statement indicated that "many aspects of our program have today been taken over by large professional organizations with thousands of members", he personally admitted in private that actually no parallel organizations are successfully accomplishing much at the present time. (M)

privately that he had fought for ASP and its program for ten years but that he had to admit the organization had served its purpose and was no longer the rallying point of cultural

COMMUNIST INFLUENCE IN MOTION PICTURES AND PLAYS

Independent Productions Corporation (IPC)

activities of the "progressive" movement.

According to the records of the Division of Corporations, Los Angeles County Clerk's Office, the IPC is a California corporation formed September 18, 1951, for the purpose of producing and distributing motion pictures.

On September 16, 1954, T-10 advised that the IPC's first and only film to date had been the controversial picture "Salt of the Earth" and that the principal figures behind this film were MICHAEL WILSON, HERBERT BIBERMAN, and PAUL JARRICO, who were, respectively, the writer, director and co-producer of the film.

All three of these individuals have been identified in sworn testimony before the HCUA as having been members of the CP in Hollywood.

The "Daily Worker", an East Coast. Communist newspaper, in: issue of April 4, 1954, reflected that a corporation called Independent Productions Corporation, Distributors (IPCD) was the releasing or distributing corporation for IPC.

On March 15, 1956, T-14, of unknown reliability, but in a position to know something of the activities of the IPCD, advised that this company has its offices at 6021 Hollywood Boulevard, Hollywood, California, at the present time.

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On April 9 and April 30, 1956, T-14 reported that during the past year, the IPCD had been engaged in efforts to distribute the film "Salt of the Earth" in European and South American countries, including the USSR and some of the so-called "Iron Curtain" countries. Informant indicated that although the picture had been originally produced in the United States, copies of the film for distribution purposes were being made. by Clasa Studios in Mexico City.

T-14 ascertained that monies received from outright sales of distribution rights of the film included \$10,339.80 from East Germany in August, 1954; \$12,949.33 from Poland in April, 1955, and \$8,965.63 from Czechoslovakia in February, 1956.

T-14 further noted that negotiations had been carried on for distribution rights in Yugoslavia, Bulgaria, Hungary and Rumania, although informant did not know the exact status of these negotiations at the present time. Efforts to make deals on a percentage basis have also been carried on with Canada, England, Mexico, France, Australia, Israel, Holland, India, Denmark and some of the other Scandinavian countries.

On March 15, 1956, T-14 learned from a member of IPCD's office staff, that Independent Productions Corporation was not currently engaged in the production of another film and that the only one to date had been "Salt of the Earth."

T-5 also learned and reported on March 27, 1956, that apparently IPC has not made a film subsequent to "Salt of the Earth" and that IPC was endeavoring to recoup its investment in "Salt of the Earth" before undertaking a second film.

T-15 and T-16, in November, 1955, learned and reported that HERBERT BIBERMAN, who directed "Salt of the Earth" and who is one of the principal figures in the IPC, had not made another trip to Mexico City as planned; that BIBERMAN had apparently dropped his plans to produce a contemplated film in Cuba based on a story of Negroes in the turpentine industry. Informants understood that BIBERMAN had been unable to raise the necessary finances to produce the picture at that time

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Alleged Ghost Writing Activities On The Part of Writers Who Have Been Identified With the Communist Party



In its issue of April 12, 1956, the "Hollywood Reporter", motion picture trade publication, carried a small news item headed "FBI Builds Case on Red Ghost Scribes", wherein it was alleged that the FBI had built a case on former top writers who had been ruled out of the film production business because of their "Communist activities" and who have been writing screen plays using other writers! names. The article also stated that the United States Treasury Department was looking for possible tax evasions in such activities.

T-17 advised on April 17, 1956, that there had been general allegations in the motion picture industry for some time that some of the screen writers who had been ruled out of the film industry because of their communist activities, particularly some members of the so-called "Hollywood Ten", had been ghost writing scripts, the credits for which were attributed to other lesser known writers, On April 30, 1956, T-17 reported that he had learned that WARD BOND, well-known actor, and the current president of the Anti-Communist organization called Motion Picture Alliance for the Preservation of American Ideals (MPA) had "planted" the article in the "Hollywood Reporter" on April 12, 1956. According to T-17's information, the basis for this article was that RKO-Radio Pictures, Incorporated had recently purchased a motion picture entitled "Pay the Piper", which had been produced in England by TONY! OWEN, ex-orchestra leader and now a film producer. The director's credits in this film were listed in the name of JOSEPHIWALTON, who WARD BOND claimed was actually JOSEPH WALTON LOSEY, who had stood on the Fifth Amendment when suppoenaed before the HCUA and had declined to answer questions relative to his past or present affiliations with the CP.

T-17 went on to say that WARD BOND had advised Mr. DANIEL T. O'SHEA. President of RKO-Radio Pictures of the identity of JOSEPH WALTON and that, according to BOND, O'SHEA had said that as far as he was concerned the director's name was JOSEPH WALTON and that it would not effect RKO's releasing the picture. BOND also claimed he had discussed the matter with JOHN WAYNE, top acting star in the film industry and a prominent rigure in the MPA organization, who is currently negotiating a contract with RKO Studios for independent productions. WAYNE allegedly was going

to advise Mr. THOMAS F. O'NEILL. President of RKO-Teleradio Pictures, Incorporated, which controls RKO Studios of the fact that apparently JOE LOSEY was the actual director of "Pay the Piper" using the name JOSEPH WALTON.

T-17 advised that he did not know how WARD BOND arrived at the conclusion that JOSEPH WALTON, director of the film and JOSEPH WALTON LOSEY were the same individual, beyond the fact that BOND claimed to have talked to certain members of the cast of the film and was particularly friendly with one of the actresses in the cast.

With regard to the above-mentioned LOSEY, it is noted that his correct name is JOSEPH WALTON, LOSEY, according to the Identification Record in his name as FEW Number 328563B.

According to the 1952 report of the Congressional Committee on Un-American Activities, LOSEY has been identified in sworn testimony before the Committee as having been affiliated with the CP in Hollywood.

With regard to Mr. DANIEL T. O'SHEA of RKO, it was noted that T-19, who was personally acquainted with Mr. O'SHEA and the policies of RKO, advised in March, 1956, that actually Mr. O'SHEA is strictly anti-Communist and will have no Communists or pro-Communists around the RKO organization if he knows of it; that RKO has a screening system set up for this purpose.

On March 27, 1956, Mr. GEORGE "DINK"/TEMPLETON, film producer and director, RKO Pathe Studios, Culver City, California, advised SA LEONARD AUGUSTSON that he had decided to use DALTON TRUMBO, one of the writers who had been identified before the House Committee as having had Communist affiliations in Hollywood. He indicated that he would use TRUMBO as a ghost writer on a rewrite job of a certain script then being considered by RKO. TEMPLETON stated, however, that TRUMBO would not be paid by his studio but would receive his fee through another source.

TEMPLETON further stated that he had learned that TRUMBO has considered going to the Federal Bureau of Investigation in order to discuss his full history but that there appears to be one friendship connection that TRUMBO is waiting to have cleared up before doing so. TEMPLETON stated he did not know what this is. TEMPLETON stated that he feels sure that TRUMBO has been used as a ghost writer by various Hollywood producers,

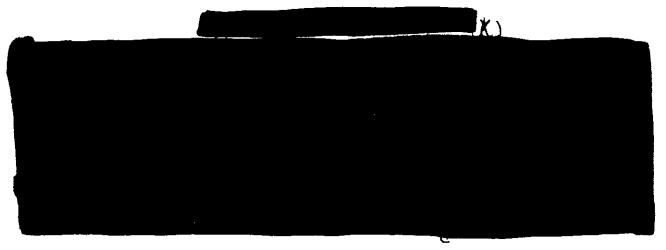
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one of whom he believes to have been WILLIAM WYLER who produced the picture "Roman Holiday" at Paramount Studios.

On March 19, 1956, T-18 advised that a few days previously, he had received anonymous information to the effect that writer PAUL JARRICO was engaged in writing a story for the Danny Kaye Company, but that the story's screen credits would be given to a man by the name of ED LOUIS as a subterfuge to hide the identity of the true author. According to the unknown source, ED LOUIS is not even a writer but an accountant with an accounting firm in Beverly Hills, California. The writing deal is between JARRICO and LOUIS only, however, and the firm where LOUIS is employed apparently knows nothing of it. Whether the Danny Kaye Company has knowledge of it, the informant did not say.

The reported Communist affiliations of PAUL JARRICO have been previously referred to herein.



JOHN HOWARD LAWSON and his reported Communist affiliations have been previously referred to herein.

According to T-22, on August 16, 1951, the Larry Edmunds Bookshop had served as a sort of liaison agency with certain CP writers who had left Hollywood and were then living in Mexico. The bookshop was operated by an individual known as MILTON LUBOVISKI. In 1951, T-2 advised that the Edmunds Bookshop,

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operated by MILTON LUBOVISKI had always been a sort of concentration point for the Communist elements in Hollywood. In the past, CP literature was picked up at or through this bookshop. The original owner, LARRY EDMUNDS, had committed suicide some years before, since which time the store had been owned and operated by MILTON LUBOVISKI

According to T-22, on May 23, 1952, such reported Communists as JOHN HOWARD LAWSON, HERBERT BIBERMAN and others in Hollywood had used the Edmunds Bookshop as a hangout.

T-23, in May, 1947, reported that MILTON LUBOVISKI had been a member of the Communist Party for some ten years, as of that time, and that his wife, GERTRUDE, had also been a Party member for three years.



INVESTIGATION OF COMMUNIST ACTIVITY IN THE MOTION PICTURE INDUSTRY
BY THE HOUSE COMMITTEE ON UN-AMERICAN ACTIVITIES

On March 16, 1956, T-18 advised that subpoens had been issued by the HCUA for a large number of witnesses to appear before forthcoming hearings by a sub-committee of the HCUA, beginning April 16, 1956, and that the majority of these witnesses, if reached with the subpoenss, would be from the music profession in the Los Angeles and Hollywood areas.

In a press conference reported in the Los Angeles "Times", issue of April 16, 1956, members of the HCUA Sub-Committee were quoted as stating that about thirty-five musicians had been subpoenaed to appear before the hearings but that these hearings had nothing whatever to do with the internal affairs of Musicians Union 47, American Federation of Labor, which was at that time undergoing internal policy disputes. The Committee spokesman noted also that there would be a number of witnesses in addition to the musicians subpoenaed from the fields of union, labor, business and government.

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T-18 also advised on March 16,1956, that one of the purposes of the hearing would be to attempt to determine the degree of Communist infiltration into Musician's Union, Local Number 47, American Federation of Labor, along with the fund-raising techniques of the CP and its front organizations. The hearings would constitute a continuation of previous efforts of HCUA to expose the old Northwest Section of the LACCP, which included the CP activities in the film industry. The Committee was also interested in inquiring into the membership and activities of the Independent Progressive Party (IPP).

On April 11, 1956, T-18 advised that additional subpoenas had been issued by the Committee for the appearance of Los Angeles attorneys JOHN T.MC TERNAN and JOHN WAPORTER, as well as labor organizers ABRAHAM CAPLAN, LOUIS SCHNEIDERMAN, THOMAS A. CHAPMAN and SIDNEY LONDON.

On March 13, 1956, Mr. LEWIS J. ELIAS, musician and former member of the CP's Musicians Branch in Hollywood, advised SA that he had been subpoenaed by HCUA to appear before the Committee as a witness on April 16, 1956, and that he expected to cooperate in answering the Committee's questions regarding his past knowledge of the CP. He advised, however, that on March 10, 1956, he had received a telephone call from a musician named RUBIN DECKER inviting him to attend a meeting to be held with other individuals under subpoena. DECKER explained that the meeting would be for the purpose of discussing lawyers, expenses and the help each member could be to each other. This group was very anxious to have ELIAS get together with them. He stated another musician named GEORGE KAST was under subpoena and had talked to him during the same telephone call and attempted to persuade him to join the meeting. KAST wanted to know what ELIAS' position would be before the House Committee.

ELIAS told DECKER and KAST, whom he recalled as former members of the CP, that his position would be one of cooperation with the Committee, and ELIAS refused to accept their invitation to attend the meeting.

On March 13, 1956, DONALD O. CHRISTLIEB, musician and former member of the CP's Musicians Branch in Hollywood, between 1941 and 1947, advised SA that he had just been contacted by MILTON FEHER and LEO DAHLSTEN, both musicians and both members of the CP during the time he was affiliated with it.

These two requested CHRISTLIEB to meet with a group of individuals who had been subpoensed by the HCUA, purpose of the meeting being to devise strategy for resisting the Committee. CHRISTLIEB indicated to them that he intended to cooperate with the House Committee and declined to meet with them.

On April 6, 1956, ALBERT GLASSER, Hollywood musician and former member of the CP in 1943, advised SA that the April 6, 1956, issue of the Hollywood trade publication "Daily Variety" had carried an article to the effect that thirty-five Los Angeles musicians who had been subpoenaed before the House Committee had drafted and forwarded a letter to the British Musicians Union asking them to intervene with President EISENHOWER to have the forthcoming House Committee hearings called off. GLASSER wanted to advise that although he was one of the thirty-five subpoenaed musicians, he had nothing to do with such a letter and the article in the trade paper was the first he knew of it.

The Los Angeles "Mirror-News", a daily metropolitan newspaper in the issue of March 29, 1956, noted that more than a score of Hollywood musicians, all under Congressional subpoena, were planning a protest concert to raise funds to try to stave off the scheduled hearing by the House Committee. This group had formed a Musicians Committee for Cultural Freedom and claimed to represent twenty-six of the thirty-five members of Musicians Local 47 who had been subpoenaed.

The formation and make-up of the Musicians Committee for Cultural Freedom has been previously referred to under the caption Communist Infiltration of Intellectual Groups.

On April 11, 1956, T-18 advised that one of the first witnesses who would be heard when the hearings started would be NIKOLALKHOKHLOV, who was described as a former Russian Secret Service agent who had defected to the Allied government in West Germany and who had testified before a Senate investigating committee on May 21, 1954. The HCUA was expected to draw from witness KHOKHLOV information relative to the curtailment of the free expression of art in the Soviet Union. He was also expected to furnish his interpretation of the current so-called peace movement in Russia and the lessening of the one time high regard for JOSEPH STALIN.

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On April 16, 1956, T-18 advised that on the opening day of the scheduled hearings, April 16, 1956, the only cooperative witness was one WILLIAM DON WADDILOVE, who identified some twenty individuals he knew as CP members when he was affiliated with the Party in 1947, and 1949. In the course of his testimony, WADDILOVE said that the Musicians group in the CP once sponsored a slate of candidates for office in an effort to control the Musicians Union in Hollywood.

The following witnesses, all musicians, were uncooperative and refused to answer questions on the basis of their constitutional rights: RUBIN DECKER, JOE PASS, MILTON KESTENBAUM, SIDNEY GREENE, and PAUL POWELL.

On April 17, 1956, the second day of the hearings, according to T-18, witness NIKOLAI KHOHLOV, former Soviet intelligence officer from New York, testified as to culture and the arts in the USSR and told the Committee how these media are controlled by the Soviet State for the purpose of propagandizing the masses.

The House Sub-Committee adjourned on April 17,1956, until 10:00 a.m. on the following April 19, 1956, to permit the Committee members to return to Washington for important legislation.

The House Committee hearings were resumed on April 19, 1956. According to T-18, on that date three subpoensed witnesses were cooperative and furnished positive information to the Committee. These were ALBERT GLASSER, who identified approximately twelve individuals he knew in the CP in 1943; LEWIS J. ELIAS, who named approximately thirty-six individuals as CP members, the majority of whom were musicians, and KATHERINE GLASSER, who identified twenty-two individuals as musicians who were members of the CP in Hollywood when she was affiliated therewith in 1943.

The following persons, all musicians, accompanied by their attorneys appeared, but refused to testify, basing such refusal on the First and Fifth Amendments to the United States Constitution: HERBERT OFFNER CYRIL TOWBIN, HELEN TAVERNITE, LEONARD DAHLSTEN, VICTOR GOTTLIEB, EUDICE GOTTLIEB, MANUEL COMPINSKY and MILTON FEHER. In addition to the above, SAMUEL FORDICE and HENRY ROTH also refused to answer Committee questions, but dispite repeated orders by the Chairman, they refused to base their refusal on Constitutional grounds. After being warned, they were dismissed as witnesses and told that they

might be cited for contempt. After being dismissed by the Committee, both FORDICE and ROTH attempted to base their refusal to answer on the First and Fifth Amendments to the Constitution; however, the Committee refused to accept such response at that time and ruled that the responses be striken from the record.

T-18 advised on 4/21/56 that on the preceding day, two witnesses, both friendly DONALD CHRISTLIEB and RAMEY IDRISS, cooperated in identifying as many members of the CP as they could recall. CHRISTLIEB identified fifty-two and IDRISS identified four. The remaining witnesses on this date were all uncooperative and stood on their Constitutional rights in refusing to answer the questions. They were as follows:

THOMAS WALFRID NELSON
ARTHUR GLOBE
JOSEPH DE FIORE
EDGAR LUSTGARTEN
MORRIS BOLTUCK
PHILIP GOLDBERG
JOSEPH EGER

KALMAN BLOCH
JACK PEPPER
JEAN MUSICK
MANUEL NEWMAN
ROY FRANKSON
HERBERT LESSNER
GEORGE KAST

The public hearings by the House Sub-Committee ended on April 21, 1956.

T-5, on April 23, 1956, advised that all witnesses, with one exception, on the concluding date were uncooperative and refused to answer on Constitutional grounds. These were:

THOMAS A. CHAPMAN former screen writer and now a Steward for motal 26, International Longshoremen and Warehousemen's Union (ILWU) who was removed from hearings because of his contemptuous attitude;

AL CAPLAN, ILWU official;

SID LONDON, ILWU official;

LOUIS SHERMAN, ILWU official;

JOHN W..PORTER, local attorney and former attorney for National Labor Relations Board;

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JOHN T. MC TERNAN, local attorney and former attorney for National Labor Relations Board;

JESSICA WILDMAN, labor union worker and former government employee.

The only "friendly" witness was WILLIAM W. KIMPLE, one time undercover agent in the CP for the Los Angeles Police Department, who identified the above mentioned LOUIS SHERMAN as LOUIS SCHNEIDERMAN, brother of WILLIAM SCHNEIDERMAN, who is head of the CP organization in the state of California.

On May 2, 1956, T-18 advised that executive sessions of the Committee had been held over until June 2, and possibly June 7, 1956. Informant advised that hearings revealed that an estimated 90% of the musicians who were identified with the CP were also active in the IPP. Informant advised the House Committee has now authorized an inquiry into the IPP as a Communist front and that after hearing the recent testimony, Congressman CLYDE DOYLE of the House Committee referred to the IPP in effect as a device created by the CP to deceive the voters. The Committee will, at an unannounced future date, hold a hearing designed to inquire into the entire structure of the Independent Progressive Party (IPP)

T-18 advised that the executive hearings scheduled for early June, next, are for the purpose of hearing a few individuals who have voluntarily acquested to be questioned by the Committee in order to clarifytheir past activities and affiliations.

On April 25, 1956, SA ascertained from ALICE TAYLOR, manager of the Los Angeles Philharmonic Orchestra that this musical organization would depart as scheduled on a goodwill tour of the Far East by plane on April 25, 1956. It was further ascertained, however, that musicians KALMAN BLOCH, MANUEL NEWMAN and GEORGE KAST, who had been members of the Philharmonic Orchestra, would not accompany the orchestra on the trip.

These three members had been subpoensed before the House Committee in its recent hearings but had refused to answer as to their past or present affiliations with the CP. As previously indicated, they had based their refusal on their Constitutional rights.

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On April 26, 1956, T-25 advised that KALMAN BLOCH, musicia who was scheduled to accompany the Philharmonic Orchestra on its goodwill tour of the Far East, had been replaced by another musician and had not departed with the orchestra. BLOCH had a valid passport which the State Department had enveavored to pick up following his appearance before the House Committee. When contacted, however, by the State Department representative, BLOCH refused to relinquish his passport, stating that it was in the possession of his attorney. His attorney, likewise, refused to surrender the passport when contacted regarding it. Nevertheless, the Los Angeles Philharmonic Orchestra refused to permit BLOCH to accompany the orchestra on the trip.

ASSOCIATION OF MOTION PICTURE PRODUCERS, INC.

None

NEW YORK RAMIFICATIONS IN THE MOTION PICTURE INDUSTRY

None

INTERNATIONAL RAMIFICATIONS OF COMMUNIST INFILTRATION INTO THE MOTION PICTURE INDUSTRY

None

ANTI-COMMUNIST ACTIVITY

None.

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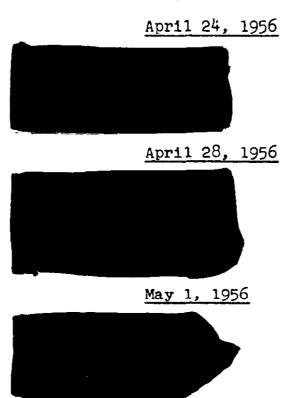
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ADMINISTRATIVE

This report is being classified "Secret" for the reason that it contains information received from T-20.

Fisurs were conducted on the dates and by the agent personnel as indicated:



A copy of this report is being furnished the New York Office for information purposes in accordance with Bureau instructions.

LEAD

LOS ANGELES OFFICE

At Los Angeles, California: Will continue to follow and report developments pertinent to the matter of Communist infiltration in the motion picture industry.

Careful consideration has been given to each source concealed and T symbols were utilized in this report only in those instances where the identity of the source must be concealed.

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FREEDOM OF INFORMATION AND PRIVACY ACTS

SUBJECT: <u>COMMUNIST INFILTRATION-MOTION</u>
<u>PICTURE INDUSTRY(COMPIC) (EXCERPTS)</u>

FILE NUMBER: 100-138754

SERIAL:1118

PART: 13 OF 15



FEDERAL BUREAU OF INVESTIGATION

FEDERAL BUREAU OF INVESTIGATION

LOS ANGELES	LOS ANGELES	5/14/57	12/12/56;1/18;2/2,6,1 3/19,29;4/22,29;5/9,1	L2 21;
TITLE OF CASE		Report made by		Typed By
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In February, 1957, T-1 made available a 5 page document prepared by the Los Angeles County Communist Party for its forthcoming convention. This document, entitled, "Culture: A Report and a Program", noted that "in a period like the present, when creative activity on the left has all but petered out," there must be "a wholehearted recognition of culture as a dynamic force in the campaign for Socialism". Informant advised that for first time in 20 years, Hollywood film industry is without an active front organization. On 3/27/57, Academy of Motion Picture Arts and Sciences issued its 1956 awards, one of which went to one ROBERT L. RICH for writing the story, "The Brave One". On 3/29/57, however, RICH admitted to an FBI Agent that he did not write the story but was credited with authorship by the King Brothers, who produced the picture, in order to cover up fact that DALTON TRUMBO was actually the author. In recent television interview, DALTON TRUMBO, one of the "Hollywood 10", said that during the last 10 years he has been the winner of "more than one and less than four" Academy nominations. TRUMBO strongly indicated that major studios have been buying scripts from "black-listed writers".

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SYNOPSIS (CONT'D):

In one of his weekly lecture series on 4/17/57, JOHN HOWARD LAWSON and his guest, ADRIAN SCOTT, both of the "Hollywood 10", characterized TRUMBO'S television appearance as a "push for the left". The House Committee on Un-American Activities has no plans for further hearings in the Hollywood film industry.

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DETAILS:

All informants designated by T-symbols in this report have furnished reliable information in the past, unless otherwise indicated.

HISTORY AND DEVELOPMENT OF THE COMMUNIST PARTY (CP) IN HOLLYWOOD, CALIFORNIA

On February 6, 1957, T-1 made available a five page mimeographed document which was prepared by the Los Angeles County CP Headquarters for its forthcoming convention. This document, entitled "Culture: A Report and a Program", goes into a detailed summary of CP aims and shortcomings in the cultural field. It proposed that "a beginning must be made somewhere, and we submit that in a period like the present, when creative activity on the left has all but petered out, the first step should be to encourage cultural activity on every level and in every form. The best encouragement to this end would be a new attitude toward culture in all ranks from top to bottom - a wholehearted, not merely verbal recognition of culture as a dynamic force in the campaign for Socialism."

Exerpts from conclusions drawn in the document are as follows:

"Our need is for a modest program designed to liberate the creative powers that make for a rich, useful and enjoyable culture; to cut away the underbrush of prejudice and contempt; and to stimulate the most adventurous questing and ranging of the human mind. Such a program, we suggest, might include the following points: 1) Because of our heritage or pragmatism and anti-intellectualism, take pains to establish the positive, active role of culture in social change, not merely on the immediate agitprop level but in the less obvious, long-term sense.... Demonstrate that Marxist culture is the culmination of humanist culture and can be neglected only at the cost of



obstructing socialism itself. Inculcate respect for the creative work of the professional scientist, artist, teacher, theorist; and cease requiring him to be also party functionary, trade-union or guild organizer, orator, toastmaster, skitwriter, pamphleteer, money-raiser and master of the revels -except as his professional work permits. 2) Make culture a normal and regular part of party life. Institute a campaign to read critically all party literature, challenge all double talk, throw out cliches, stereotypes, formulas and gobbledygook. Review books, plays, art exhibits at branch meetings - not only informational but also creative works, Marxist and non-Marxist.... 3) Struggle for the beginnings of a sound Marxist aesthetics. The discussion may be carried on in technical terms in Political Affairs if necessary; but a parallel discussion in popular terms, from the reader's standpoint, ought to be featured in the daily press...... 4) Start a collective project in each cultural centre; say, the compilation of a bibliography of Marxist creative works and critical pieces on art, literature and aesthetics; or, better, the actual assembling and housing of a library of such works. At present there is only one Marxist reference library in the land, and that one is in the remote provincial town of New York from which alert cultural workers flee young "

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COMMUNIST INFILTRATION OF LABOR

None.

COMMUNIST INFILTRATION OF INTELLECTUAL GROUPS

On May 10, 1957, during a discussion of the subject of Communist influence in the Hollywood film industry past and present, T-2, who has followed CP activities in Los Angeles County for many years, observed that for the first time in some 20 years, the Hollywood film industry is without an active Communist front group. T-2 pointed out that when the Southern California Chapter of the National Council of Arts, Sciences and Professions (NCASP) dissolved the chapter and closed its offices in January, 1956, it ended a long line of successor front groups in Hollywood, dating back to the 1930's in the days of the Popular Front.

T-2 noted that an independent film producing company, the Independent Productions Corporation (IPC), formed about 1951 by PAUL JARRICO, RERBERT BIBERMAN, and others, produced only one picture, "Salt of the Earth", which was a financial failure in this country and which has been the company's only production venture to date.

With regard to PAUL JARRICO and HERBERT BIBERMAN, it is noted that according to the 1952 Annual Report of the Congressional Committee on Un-American Activities, both have been identified by various witnesses in sworn testimony as having been affiliated with the CP in Hollywood.

On May 9, 1957, T-3, who was close to the affairs of the Southern California Chapter, NCASP, before its dissolution last year, stated that Hollywood has been without an active front group since that time, and no parallel organization has been organized to replace it; and so far as informant is aware no similar organization is being planned.

Informant advised that the organization known as the Citizens Committee to Preserve American Freedoms, while not a membership organization, counts a number of professional elements among its backers; however, this organization is only remotely, if at all, connected with the motion picture film industry, according to T-3.

T-3 also advised that the IPC has never undertaken a second film production since the financial failure of "Salt of the Earth"; that the IPC, according to informant's last information, was definitely in financial straits and is depending upon a hoped-for successful outcome of its multimillion dollar antitrust suit against virtually the entire film industry because of an alleged conspiracy to prevent the showing of "Salt of the Earth" in American theaters.

COMMUNIST INFLUENCE IN MOTION PICTURES AND PLAYS

On March 27, 1957, the Academy of Motion Picture Arts and Sciences issued its 1956 awards in Hollywood to various individuals connected with the motion picture industry. One of the awards was issued for the best motion picture story and was given for the story "The Brave One", produced in motion picture form by the King Brothers, Inc., Hollywood, California. The credit for the story was given to ROBERT L. RICH in whose name the award was issued.

On the evening of March 29, 1957, ROBERT L. RICH, 5525
Case Avenue, North Hollywood, California, personally contacted SA

Be identified himself as indirectly related by marriage to the KING brothers and said he is the individual whose name was used by the King Brothers, Inc. as the author of the story, "The Brave One". RICH identified the true author, however, as DALTON TRUMBO, film writer and one of the so-called "Hollywood 10", who were convicted of Contempt of Congress in 1947 as a result of the hearings by the HCUA.

RICH went on to say that he had permitted the KING brothers, whose true names are FRANK and MORRIE ROZINSKY, to use his name merely as a favor and as a direct result of their request that he do so. RICH received no remuneration from the KINGS and had nothing to do with the writing of "The Brave One". At the time the award was given out, the King Brothers had JESSE/LASKY, JR., the son of the former motion picture producer, accept the award on the grounds that the alleged author of the story was then in Europe.

RICH said that the press had since learned that ROHERT L. RICH resides in North Hollywood and had contacted him for an interview concerning the story which he is alleged to have written. He noted that one writer, Columnist MIKE CONNOLLY of "Variety", Hollywood trade publication, in an item appearing in its March 29, 1957 issue, had suggested that the story credited to RICH may have actually been written by a Communist who was concealing his identity.

"Daily Variety", for April 1, 1957, gave considerable space to this matter and noted that for the first time in the 29 year history of the Academy of Motion Picture Arts and Sciences, identity of the winner of an Oscar was clouded in such doubt and mystery that the Academy's Board of Governors would have to meet in an attempt to decide what to do about it. The write-up went on to point out that ROBERT L. RICH, who was credited with being the author of the award-winning

"The Brave One", had since admitted that he was not the author of the story. The paper also noted that RICH was not even a member of the Writers Guild of America.

The paper further noted that conjecture in the film industry is that the mystery of the missing author might be due to the possibility that the story may have been written by one of the "Hollywood 10" writers, black-listed in Hollywood after their refusal to testify before the HCUA years ago.

The paper also noted that the Writers Guild has no jurisdiction over original material so that it had no reason to check into the situation at the time the story was written; that Academy authorities followed their customary routine in supplying questionnaires to producers with potential nominees, and the King Brothers supplied the name of ROBERT RICH as the author.

With respect to past negotiations and dealings between King Brothers, Inc., DALTON TRUMBO, and RORERT RICH, it is noted that the following information was obtained from RICH himself on August 23, 1954 during an interview with him by SA

At that time, ROHERT L. RICH was residing at 1068 Elk Grove Avenue in Venice, California. His father, IRVING DICH, formerly was employed for a number of years by FRANK and MORRIE KING, true name KOZINSKY, who are the owners and operators of King Brothers, Inc., film producers. Through this connection, ROHERT RICH became well acquainted with the KING brothers; and the KINGS were responsible for securing for him his job at that time with the Standard Coffee Company, Los Angeles, as a salesman.

The King Brothers had been employing DALTON TRUMBO to do writing for their pictures. Not long prior thereto, they had entered into two separate contracts with TRUMBO, one for \$5,000.00 and another for \$3,000.00. These contracts were not made out in the name of TRUMBO but rather in the name of one RETITYTINCH one TRUMBO. whose last name RICH could not recall exactly. RICH got the impression, however, that this was the maiden name of TRUMBO'S wife.

RICH went on to say that recently he had been given checks by the King Brothers made out to Cash for payment to TRUMBO under these contracts. One of the checks was for \$3,000.00. RICH cashed the checks at the King Brothers' bank and then delivered the money to TRUMBO, who signed a receipt, using the name HETTY FINCH or FINCHER. On RICH'S first trip to TRUMBO'S home, he was instructed that either TRUMBO himself

or his wife could sign the receipt for the money. On the last occasion, he was instructed that the receipt should be signed by TRUMBO, using the above so-called "pen name". RICH had also delivered the contracts to TRUMBO for signature and noted that the same name was used by TRUMBO in signing them. These contracts contained a clause to the effect that the King Brothers, Inc. could use any name they selected as the author of the story when releasing the picture on which TRUMBO worked.

RICH stated he usually went out to see TRUMBO about once a week for the purpose of delivering money or picking up material which TRUMBO had finished. The King Brothers made it a practice not to make trips out to TRUMBO'S residence during the daytime, although they had been out there at night to discuss story material. Around the King Brothers' offices, TRUMBO was referred to as "DOC". Anyone who read TRUMBO'S material was told that "DOC" wrote it.

On one such trip to TRUMBO'S residence, RICH was told by TRUMBO that he understood that the King Brothers were going to arrange for RICH'S membership in the Writers Guild because they planned to use his name as the author of material which TRUMBO was writing for the company.

RICH said that two of the stories on which TRUMBO had worked for the King Brothers were "Heaven is Where You Find It" and "Indian Fighter". He believed that another was called "The Syndicate".

ROBERT RICH subsequently advised SA on September 3, 1954 that he had learned from the King Brothers that the name used by TRUMBO in his dealings with them is BETTY FINCH.

It is noted that the records of the Passport Office of the State Department at Washington, D. C. reflected the name of the wife of DALTON TRUMBO as CLEOPINCHER. These records were examined by SA or August 6, 1956.

With further reference to the confidential dealings between DALTON TRUMBO and King Brothers, Inc. in the past, it is noted that the following information was obtained from motion picture director EDWARD DAYTRIK by

In 1951, while DMYTRYK was employed by the King Brothers, Inc., he learned from them directly that they had bought a script written by DALTON TRUMBO. As a matter of fact, DMYTRYK had an opportunity to read the script at that time, and he recognized it as TRUMBO'S style, in addition to the KING brothers' identification of TRUMBO as the author.

The film based on TRUMBO'S story was actually filmed in Germany and the King Brothers had arranged for its release through HOWARD HUGHES' RKO organization, although, according to DMYTRYK, HUGHES had no idea that DALTON TRUMBO had anything to do with the script. TRUMBO'S name did not appear in the screen credits and as a matter of fact, a writer by the name of HANS JACOBY was credited with being the author. JACOBY might have made a few changes in order to get credit for a rewrite job on the script, but according to DMYTRYK, the story was basically TRUMBO'S effort. The title, "Carnival Story", was assigned to the finished film story.

DMYTRYK said that TRUMBO wrote this story before he left the United States for Mexico about two years previously. DMYTRYK had an opportunity to read the script at the time King Brothers purchased it. DMYTRYK described it as a powerful story although in no way a propaganda attempt. It dealt with the rather sordid career of a German girl who ran away from home and joined a carnival.

It is noted that "Life" Magazine's issue of May 10, 1954 was devoted almost entirely to present-day Germany and its industrial comeback. As part of this issue, the film, "Carnival Story", was reviewed as an example of Germany's current motion picture industry activity. The write-up pointed out that the German film industry was attracting numbers of foreign producers, including Americans, chiefly because it had the lowest movie production costs of any place in the world. It further noted that the King Brothers of Hollywood made "Carnival Story", described as "an old-fashioned, saxy melodrama", in Munich for about a quarter of what it would have cost in Hollywood.

On April 9, 1957, a short time following the considerable publicity concerning the Academy award to ROBERT L. RICH for "The Brave One", DALTON TRUMBO appeared in a television interview with BILL STOUT on STOUT'S weekly television program, "Special Assignment", over Television Station KNXT at Los Angeles. The program was observed over television sets by SAS

During his interview by STOUT, TRUMBO claimed he had won "more than one and less than four" Academy nominations during the last ten years, however, he added that this total did not include any consideration of this year's Academy awards. In reply to a question as to whether any of his nominated work had subsequently won an Academy award, TRUMBO said he felt he should not say whether or not such had been the case. TRUMBO declined to confirm or deny that the author, ROBERT RICH, who was credited with "The Brave One", was actually TRUMBO himself.

TRUMBO attacked the Academy of Motion Picture Arts and Sciences for the furor over the identity of the author of "The Brave One". He contended that the Academy "was acting as a policeman and chose what they thought would be a weak victim". TRUMBO strongly indicated that major film studios are continually buying scripts from so-called "black-listed" writers.

During the interview, STOUT asked TRUMBO if he would make any changes if given the opportunity to live the last ten years over. TRUMBO replied that he would not do it any differently. He said that following his prison term for Contempt of Congress, which he characterized as "inconvenient but not too unpleasant", he spent a few years in Mexico and thereafter returned to Los Angeles, where he has been living for the past three years.

In its issue of April 19, 1957, "The Hollywood Reporter", trade publication for the film industry, carried a news item to the effect that a spokesman for the Writers Guild of America (West) (WGAW) had called attention to the fact that any member of the WGAW who allows his name to be used on another writer's work is subject to a \$2,000.00 fine or up to 100 per cent of the amount he receives, together with possible expulsion from the Guild. The WGAW spokesman called attention to this Guild rule as a result of statements by DALTON TRUMBO that he and others on the so-called "black list" had been writing screen plays on which others' credits were used.

The Guild spokesman said that writers using a pseudonym must register it with the Guild before work starts; and none of the writers mentioned in the public press as having been uncooperative before any Congressional or state committees investigating un-American activities has such a pseudonym with the Guild. It was pointed out, however, that the Guild has no jurisdiction over a non-member who sells either an original story or already-written screen play to a producer.

On April 22, 1957, T-5 advised that she was among those attending the weekly lecture of JOHN HOWARD LAWSON, writer, on April 17, 1957, which was held at the Ruskin Art Institute in Los Angeles. LAWSON introduced writer ADRIAN SCOTT to the audience and thereafter he and SCOTT joked back and forth about which of them might possibly have written the Academy award-winning story, "The Brave One", concerning which there had been so much publicity recently. LAWSON and SCOTT talked about the "black list" in Hollywood and took the occasion to express themselves concerning the HCUA.

Referring to DALTON TRUMBO'S appearance on BILL STOUT'S television show, "Special Assignment", recently, both LAWSON and SCOTT characterized TRUMBO'S television appearance as constituting a "push for the left" because so many hundreds of people called both the studio and TRUMBO himself, according to LAWSON, to express protest of "the shackles that have resulted from the black list".

LAWSON and SCOTT are two of the so-called "Hollywood 10".

SOVIET ACTIVITY IN HOLLYWOOD



None.

INVESTIGATION OF COMMUNIST ACTIVITIES IN HOLLYWOOD BY THE HCUA

On April 29, 1957, T-4 advised that the HCUA has no present plans for further hearings on the subject of Communism in the film industry in Hollywood.

ASSOCIATION OF MOTION PICTURE PRODUCERS, INC.

None.

NEW YORK RAMIFICATIONS OF COMMUNIST INFILTRATION
INTO THE NEW YORK PICTURE INDUSTRY

None.

ANTI-COMMUNIST ACTIVITY

None.

APPENDIX

CITIZENS COMMITTEE TO PRESERVE AMERICAN FREEDOMS

An informant, who has furnished reliable information in the past, advised on May 22, 1956, that the Citizens Committee to Preserve American Freedoms was organized in Los Angeles, California, in January, 1952, for the announced purpose of supporting a number of individuals from the medical and legal professions who had been subpoensed to appear before the House Committee on Un-American Activities.

Since its establishment, the Citizens Committee to Preserve American Freedoms, in extending its scope, has worked for the abolition of all Congressional, State and local committees investigating subversive activities and in the latter part of 1954 became very active in opposition to State and Federal legislation directed at the Communist movement.

FRANK WILKINSON, the Executive Secretary of the Citizens Committee to Preserve American Freedoms, is described by the informant as the "brains and energy" behind the organization.

The Citizens Committee to Preserve American Freedoms is not a membership organization. It is an Executive Board with a large mailing list which builds up support behind particular issues rather than behind an organizational program.

An informant, who has furnished reliable information in the past, advised on September 17, 1952 that FRANK WILKINSON was a Communist Party member as of September, 1952.

APPENDIX

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APPENDIX

HOLLYWOOD ARTS, SCIENCES AND PROFESSIONS COUNCIL

An informant, who has furnished reliable information in the past, advised on January 4, 1956, that until January 3, 1956, the Hollywood Arts, Sciences and Professions Council was the Southern California Chapter of the National Council of Arts, Sciences and Professions in New York City and consistently followed the program and policies of the parent organization. On January 3, 1956, the Hollywood Arts, Sciences and Professions Council officially dissolved by action of its executive committee and vote of its membership.

The National Council of Arts, Sciences and Professions has been cited as a "Communist front" by the United States Congressional Committee on Un-American Activities in House Report No. 1954 dated April 26, 1950.

APPENDIX

AFENDIX

HOLLYWOOD TEN

RICHARD JAY COLLINS, 200 Acari, West Los Angeles, California, a self-admitted former member of the Communist Party (CP), who is currently employed as a screen writer in Hollywood, California, advised on April 27, 1955 that the "Hollywood Ten" was the popular name utilized by the press and public in referring to ten motion picture film personalities who were subpoensed before the House Un-American Activities Committee in Washington, D. C. in the fall of 1947. As a result of these hearings, all of the ten individuals were cited and subsequently convicted for contempt of Congress and served prison sentences. According to COLLINS, all were or had been members of the CP in Hollywood, California.

APPENDIX

APPENDIX

INDEPENDENT PRODUCTIONS CORPORATION

According to the records of the Division of Corporations, Los Angeles County Clerk's Office, the Independent Productions Corporation is a California corporation formed September 18, 1951 for the purpose of producing and distributing motion pictures.

An informant, who has furnished reliable information in the past, advised on May 21, 1956 that the Independent Productions Corporation's first and only film to date has been the controversial film "Salt of the Earth" and that the principal figures behind the film were MICHAEL WILSON, HERBERT BIBERMAN and PAUL JARRICO, who were respectively the writer, director and co-producer of the film. All three of these individuals have been identified in sworn testimony before the House Committee on Un-American Activities as having been members of the Communist Party (CP) in Hollywood.

An informant, who has furnished reliable information in the past, advised on May 22, 1956 that the International Union of Mine, Mill and Smelter Workers was a co-sponsor with the Independent Productions Corporation of the film "Salt of the Earth," although the national officers of the union deny that any union funds were used or advanced to produce the film. This union was, at the time the movie was made and for many prior years, under the direct control of CP members or former CP members who were dropped from the CP to enable them to sign the Taft-Hartley non-Communist affidavit. The union consistently follows the CP line.



"POLITICAL AFFAIRS"

The Congressional Committee on Un-American Activities Report No. 1920, dated May 11, 1948, pages 5 and 36, cited "Political Affairs" as an "official Communist Party monthly theoretical organ." "Political Affairs, formerly known as The Communist, 'a magazine of the theory and practice of Marxism-Leninism published monthly by the Communist Party of the United States of America,' now calls itself 'a magazine devoted to the theory and practice of Marxism-Leninism.' Its chief editor is EUGENE DENNIS, executive secretary of the Party."

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ALLENDIX

- 15 -



FREEDOM OF INFORMATION AND PRIVACY ACTS

SUBJECT: COMMUNIST INFILTRATION-MOTION PICTURE INDUSTRY(COMPIC) (EXCERPTS)

FILE NUMBER: 100-138754

SERIAL:<u>1122</u>

PART: 14 OF 15



FEDERAL BUREAU OF INVESTIGATION

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Arts and Research Foundation (ARF) claims to be a non-profit organization incorporated in California in January, 1957, "to carry on research in all the arts and natural sciences, including the cinematic arts and cinematography..." This company, located at Los Angeles, has no paid officers but is directed by three trustees. JOSEPH and ANNE STRICK, trustees; ALICE MC GRATH, administrator and public relations representative; HELEN LEVITT, photographer and editor; BEN MADDOW, reported writer for ARF; and CHARLES J. KATZ. attorney, have all be affiliated with the Communist party (CP). On several occasions in 1957 and 1958 ALICE MC GRATH solicited aid from the Los Angeles Police Department for permits to shoot motion pictures at various locations in Los Angeles; and just before Christmas, 1957, MC GRATH sought to photograph traffic check points of the Highway Patrol, which she referred to as "road blocks" and blockades." No film produced by ARF is known to have been completed for exhibition as yet, although the organization is reportedly working on a 16 mm documentary film about Los Angeles to be called "The Savage Eye." Independent Productions Corporation (IPC) and Independent Productions Corporation Distribu-

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Synopsis continued:

tors (IPCD) continue to maintain offices in Hollywood; however, little or no activity has been engaged in for the past year. HERBERT BIBERMAN, who directed IPC's first and only film, "Salt of the Earth," stated in February, 1958, that IPC is inactive and contemplates no further production effort until outcome of its multi-million dollar anti-trust suit against the film industry is decided. BIBERMAN himself has been replaced as President of the IPChby SIMON LAZARUS, Los Angeles businessman and theater operator, who also heads IPC. The House Committee on Un-American Activities (HCUA) does not feel that there is sufficient communist influence and activity in Hollywood film industry to warrant further hearings and none is contemplated at this time. In March, 1958, a multi-million dollar "blacklist" damage suit by 23 film writers and actors against members of HCUA and certain Hollywood producers and distributors was dismissed by the United States Supreme Court.

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DETAILS

AT LOS ANGELES, CALIFORNIA:

OF THE COMMUNIST PARTY (CP) IN HOLLYWOOD

None.

COMMUNIST INFILTRATION OF INTELLECTUAL GROUPS

None.

COMMUNIST INFILTRATION
OF MOTION PICTURES AND PLAYS

ARTS AND RESEARCH FOUNDATION (ARF)

On February 3, 1958, it was learned from T-1 that an organization which called itself Arts and Research Foundation (ARF) in the past several months had been soliciting different city, county and state government agencies for

aid in making a documentary film about the City of Los Angeles. Informant advised that apparently most of the front or leg work in soliciting this aid was being done by a Mrs. ALICE MC GRATH, an employee of the Foundation; further, that MC GRATH and others connected with ARF had definite communist affiliations, at least in the past.

Although no film production had actually been completed at this time, there was some indication that ARF was more interested in filming those conditions in Los Angeles which would be uncomplimentary.

On March 5, 1958, a record of the Corporation Division, Los Angeles County Clerk, file No. 153917, was examined by SA This file reflected that the ARF was incorporated as a non-profit organization under the laws of California on January 25, 1957; that the directors of the organization shall be designated as "trustees," numbering three; namely, JOSEPH STRICK, 3562 Meier Street, Los Angeles; ANNE STRICK, same address; and LUCY OSAJIMA, 3780 Degnan Boulevard, Los Angeles. The articles further provided that the persons who are trustees of the corporation, from time to time, shall be its only members, and upon ceasing to be a trustee, any person would cease to be a member.

According to the articles of incorporation, the aims and purposes of ARF are, among other things, to "carry on research in all the arts and natural sciences, including the cinematic arts and cinematography and to make grants to persons and corporations to further such research work..."

With regard to the individuals who are the "trustees," and other principal figures in the ARF, the following is noted:

ANNE STRICK, Trustee

According to information furnished by T-1 on February 3, 1958, this individual's complete name is ANNE MILICENT LASKIN STRICK. She was born October 2, 1924, at Philadelphia, came to Los Angeles in 1943 and graduated from the University of California at Los Angeles in June, 1944. She married her present husband, JOSEPH STRICK, at San Bernardino, California, September 11, 1945.

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Information from T-2 on February 17, 1945, was to the effect that in about January, 1945, ANNE LASKIN was transferred from the Communist party (CP) at Los Angeles to the CP organization in Washington, D.C.

It was learned from T-3 on November 6, 1946, that ANNE LASKIN was back in Los Angeles and was then a member of the Los Angeles County CP.

On September 21, 1954, ANNE LASKIN STRICK was interviewed at her residence, 3562 Meier Street, Los Angeles, by SA's and however, she declined to answer any questions and refused to affirm or deny past or present affiliation with the CP. She did express her opinion that the CP did not advocate the violent overthrow of the Government.

On January 22. 1957. Mrs. STRICK was again contacted by SA's and and however, although she was courteous, she again declined to comment on her past activities or affiliations.

JOSEPH EZEKIAL STRICK, Trustee

On February 3, 1958, T-l identified this individual as residing at 3562 Meier Street, Los Angeles. He is a well-to-do Vice President of Fruehauf Trailer Company, Los Angeles. He was born in Pennsylvania in 1923; came to Los Angeles in 1942 where he was a student at the University of California at Los Angeles. He married ANNE LASKIN in 1945. For three years he was in the United States Air Force as an aerial photographer during the past war.

On September 21, 1954, JOSEPH STRICK was interviewed by SA's and STRICK said he was reluctant to discuss his past CP activities for the reason that he did not desire to name anyone else. He admitted he had joined the Young Communist League at the University of California at Los Angeles in 1942 and thereafter had become a member of the CP of Los Angeles. He said he had quit the CP completely in 1950 and had not been associated with it since. He commented that while he was in the party, however, he did not believe the CP imposed a threat to the internal security of the United States, and he did not believe the CP intended the violent overthrow of the Government.

T-4 advised on August 13, 1956, that the CP had been trying to get a donation from JOSEPH STRICK but indications were that they had met with little success.

ALICE MC GRATH
Administrator and
Public Relations
Representative for ARF

Information from T-1 on February 3, 1958, identified MC GRATH as the wife of THOMAS MC GRATH, former film writer. She currently resides at 1521 South Sergeant Place, Los Angeles. She is a Canadian-born, naturalized citizen. Her maiden name was ALICE/GREENFIELD. She and her husband were members of the CP as late as 1955 - 1956. In 1954 she was a member of the California Chapter, National Committee of Arts, Sciences and Professions, now commonly referred to as the Hollywood Arts, Sciences and Professions Council.

Information from T-5 on June 15, 1947, was to the effect that ALICE GREENFIELD was then a member of the Los Angeles County Communist Party (LACCP) and had been so affiliated for the past seven years.

On March 21, 1957, T-6 reported that as of November, 1956, ALICE MC GRATH was in a so-called "leave of absence" status with the LACCP.

On January 2, 1957, an attempt to interview ALICE MC GRATH was made by SA's and and at her then residence, 2740 Marian, Los Angeles; however, she would not permit the interview, stating that she had nothing whatever to say to the FBI.

HELEN S. LEVITT
Photographer and
Film Editor

According to T-1 on February 3, 1958, this individual is believed to be the photographer and editor of a 16 mm documentary film about Los Angeles, tentatively to be called "The Savage Eye," and which is being produced by the ARF. Informant advised although the identification has not been confirmed completely, LEVITTmay very well be identical with HEIEN SLOAT LEVITT, wife of Hollywood film writer ALFRED

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LEVIT, who in the past has been subpoensed before the HCUA regarding his past affiliations with the CP. T-l recalled that in September, 1952, HELEN SLOAT LEVITI was a member of a picketline at the Federal Building in Los Angeles to protest hearings by HCUA.

It is noted that according to the 1952 Annual Report of the House Committee, both HELEN and ALFRED LEVIT described as a studio reader-writer, had been identified in sworn testimony as CP members. Each appeared under subpoena before the Committee on September 18, 1951, but refused to affirm or deny past or present membership in the CP.

BEN MADDOW, Writer

According to information from T-1 on February 3, 1958, Mrs. ALICE MC GRATH of the ARF had stated some months previously that ARF was trying to get one BEN MADDOW to write a screen play for their picture, "The Savage Eye." Informant does not know whether MADDOW actually accepted the assignment or has written a script for the picture; however, T-1 described BEN MADDOW as a Hollywood film writer in past years, American born and currently residing at 2781 Westshire Drive, Los Angeles.

With regard to MADDOW, it is noted that on August 12, 1952, RICHARD J. COLLINS, Hollywood film writer and one-time member of the CP organization in Hollywood between 1938 and 1948, during an interview with SA identified BEN MADDOW as a member of the same CP writers branch to which COLLINS was assigned after the war, about 1947 - 1948.

T-7 advised on March 22, 1958, that BEN MADDOW, writer, appeared under subpoena before the HCUA at Los Angeles in March, 1953. At that time, however, MADDOW declined under the First and Fifth Amendments of the Constitution to answer questions as to his past or present membership in the CP. Subsequently, however, MADDOW appeared in an executive session of HCUA on February 14, 1957, and cooperated in answering the Committee's questions regarding his past Communist affiliations.

On March 5, 1958, BEN MADDOW voluntarily contacted the Los Angeles FBI Office and discussed his past CP affiliations with SA MADDOW admitted he had originally joined the CP in New York in 1935. He rejoined the CP organization at Los Angeles in 1946 and at that time was assigned to a writers' group or branch of the CP's organization in the Hollywood film industry. He claimed he had quit the CP for good in 1949 and has not been affiliated with it since.

CHARLES J. KATZ, Attorney

According to the articles of incorporation of ARF, the attorney who drew up the necessary papers was CHARLES J. KATZ. T-1, on February 3, 1958, advised that he did not know whether KATZ was to be the corporation's permanent attorney or not.

According to the 1952 Annual Report of HCUA, CHARLES J. KATZ, Attorney, has been identified in sworn testimony of witnesses before the Committee of having been a member of the lawyers' branch of the CP at Los Angeles about 1946. On October 1, 1952, KATZ himself appeared under subpoena before the Committee, but he refused to affirm or deny past or present CP membership.

LUCY OSAJIMA, Trustee

According to articles of incorporation of ARF, this individual, who resides at 3780 Degnan Boulevard, Los Angeles, was one of the original three directors of ARF and designated as a trustee.

On February 3, 1958, T-1 advised that OSAJIMA is secretary to CHARLES J. KATZ, Attorney, above mentioned, and was possibly a "dummy" incorporator to get the corporation started. She is an American-born citizen of Japanese parentage. Her maiden name is LUCY T. AOKI, and she is married to NATHAN YOSH-OSAJIMA, American-born citizen of Japanese parentage, currently working as a draftsman for Erick Murray Associates, 5657 Wilshire Boulevard, Los Angeles.

GENERAL ACTIVITIES OF ARF

On February 3, 1958, T-1 advised that in the past several months ALICE MC GRATH, who calls herself administrator

for ARF and serves as its public relations representative, had on several occasions solicited aid from the Los Angeles Folice Department (LAPD) for permits to shoot motion pictures at different locations in the Los Angeles area. Just prior to Christmas, 1957, MC GRATH contacted a member of the LAPD and asked if he would advise her where the Department was going to establish its traffic "road blocks." She was informed that these were not road blocks and that it was a function of the California Highway Patrol (CHP) and that the CHP established traffic check points.

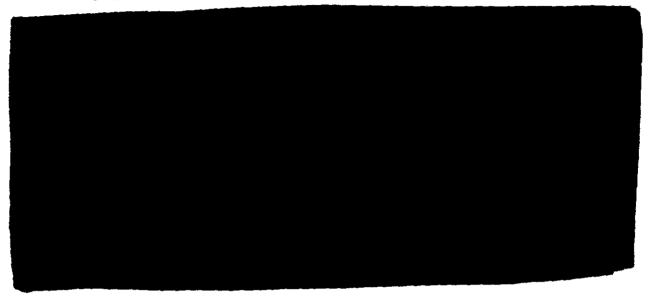
Soon thereafter Mrs. MC GRATH contacted a member of the CHP with the request that she be permitted to photograph their "blockades." She was informed that the CHP did not establish blockades but rather traffic check points and that it would be beyond the perview of the CHP to grant permission for MC GRATH's organization (ARF) to take pictures of persons other than employees of the CHP; that, however, the CHP would set up a staged check point and interview using CHP personnel to stage a typical check point if MC GRATH so desired. The CHP heard nothing further from MC GRATH regarding their suggestion.

With regard to the exhibition of any film production turned out by ARF, Mrs. MC GRATH has been quoted as stating that ARF's first production effort would be a 16 mm documentary on Los Angeles which would be shown at art theaters and exhibitions.

T-l advised that up to date there has been no evidence that ARF has completed any film productions. Informant called attention, however, to the fact that in the August, 1957, issue of the publication "Coastlines," page 36, in a column entitled "What's going on Around Los Angeles," the article states, "Also on the line is a new documentary film in the making by Ben Maddow on the life here in old Lo Angeles, 'The Savage Eye.'"

INDEPENDENT PRODUCTIONS CORPORATION (IPC)

Mr. TOM MUCHMORE, co-owner of the Marcel Theater Building. 6021 Hollywood Boulevard, Los Angeles, advised SA January 30, 1958, that IPC and its distributing agents, Independent Productions Corporation Distributors (IPCD), jointly continue to maintain a small office in this building; however, for all practical purposes, the office is closed and seldom during the past year has anyone been seen around the office during normal business hours.



On February 19, 1958, under a suitable pretext, a Special Agent of the FBI learned the following from HERBERT BIBERMAN, 5927 Franklin Avenue, Los Angeles, during a conversation with him, BIBERMAN was the director of IPC's first and only film production to date, "Salt of the Earth."

IPC and IPCD are separate corporations, the former being a film producing company and the latter the distributing agents. Both at the present time have a joint office in the Marcal Theater Building in Hollywood. Mr. SIMON M. LAZARUS is President of both corporations, having replaced HERBERT BIBERMAN as President of IPCD within the past few months. Neither corporation is active at the present time. IPC has produced only one film, "Salt of the Earth," is not in production at the present time and does not contemplate making another picture in the immediate future.

IPCD, the distributing agency, is likewise comparatively inactive because "Salt of the Earth" is not being shown in the United States at all, although it has had some success during exhibitions abroad over the past two or three years. BIBERMAN said he himself is not actively associated with either company at the present time, although he directed "Salt of the Earth;" he continues to have an interest in IPC and IPCD for the reason that if and when IPC and IPCD should win its anti-trust suit presently pending against numerous defendants in the film producing industry,

he and others who contributed financially to the production of "Salt of the Earth" may recuperate some of their losses.

BIBERMAN said that the basis for the anti-trust suit is that numerous individuals and corporations in the film producing, processing and exhibiting industry conspired to prevent the exhibition of "Salt of the Earth" through normal channels in the United States.

BIBERMAN also said that although "Salt of the Earth" was unsuccessful in the United States, it had done well in some countries abroad; that in 1956 the film had won the grand prize of the Motion Picture Academy of Paris, which, he said, was tantamount to winning the "Oscar" for the best picture of the year by the Academy of Motion Picture Arts and Sciences in the United States. He noted in addition that he himself, as director of "Salt of the Earth," and MICHAEL WILSON, as the writer of the picture, had both won first prizes in these categories at the Motion Picture Academy in Paris.

In regard to HERBERT BIBERMAN, MICHAEL WILSON, PAUL JARRICO and SIMON M. LAZARUS, whose connections with the IPC and/or the IPCD me have been referred to above, the following is noted by way of identification:

BIBERMAN, WILSON and JARRICO, respectively the director, writer and co-producer of the film "Salt of the Earth" for IPC, have been identified in sworn testimony of various witnesses before HCUA as having been members of the CP in Hollywood. According to the 1952 Annual Report of the Committee, all have appeared under subpoena before the HCUA but refuse to affirm or deny past or present membership in the CP.

SIMON M. LAZARUS was subpoensed before HCUA in March, 1953, and identified himself as a businessman, theater owner and stock holder of the newly-formed IPC. Invoking his rights under the First and Fifth Amendments to the Constitution, however, LAZARUS refused to identify the officers of the IPC and also refused to answer as to whether the company or those behind it had received any financial or other support from the CP to finance the production of "Salt of the Earth." LAZARUS likewise refused to

state to the Committee whether or not he himself was a member of the CP.

SOVIET ACTIVITY IN HOLLYWOOD



None.

INVESTIGATION OF COMMUNIST ACTIVITY IN HOLLYWOOD BY THE HCUA

On May 5, 1958, it was ascertained from T-7 that in so far as the HCUA is concerned, the influence and activity of any CP elements in the Hollywood film industry, if any, was too small to warrant further attention in the form of hearings by the Committee at this time. Occasionally the Sub-committee of HCUA arranges to take the statement of some former communist in the film industry who apparently wants to "clear" himself; otherwise, however, the Committee contemplates no future hearings with regard to communist penetration of the Hollywood film industry.

T-7 pointed out that the Committee feels that there are no communist-front groups or activity within the industry at the present time and no real issues about which CP elements can agitate.

ASSOCIATION OF MOTION PICTURE PRODUCERS, INC.

None.

NEW YORK RAMIFICATIONS OF COMMUNIST INFILITATION INTO THE MOTION PICTURE INDUSTRY

None.

ANTI-COMMUNIST ACTIVITY

None.

MISCELLANEOUS

According to a dispatch in the "Los Angeles Times," metropolitan newspaper at Los Angeles, under a Washington dateline of March 3, 1958, the United States Supreme Court had, on that date, rejected the \$50,000,000 "blacklist"

damage suit by 23 Hollywood writers and actors against certain members of the HCUA and numerous motion picture film producers and distributors. The article noted that the complainants, 18 of whom had invoked the Fifth Amendment before the Committee, had charged they were barred from jobs because of the Committee's hearings.

The suit was originally filed in a State Court at Los Angeles which threw out the complaint. This decision was subsequently affirmed by the Second District Court of Appeals in June, 1956, and the 23 plaintiffs showed new contracts or prospective contracts with the defendants and could therefore prove no damage.

The United States Supreme Court order throwing out the suit noted that the case never should have accepted because the lower court's judgment "rests on an adequate state ground."

"COASTLINES"

"Coastlines', Autumn 1957, issue reflects the publication's address as 2464 North Beachwood Drive, Hollywood, California.

An informant advised on December 2, 1957, that in late 1956 "Coastlines" indicated that it was assuming the unexpired subscriptions of "The California Quarterly" (CQ) which had ceased publication. Many of the contributors to "Coastlines" are former contributors to CQ. "Coastlines", in its articles and editorials, follows a liberal and progressive policy; however, there is no indication at the present time that the Communist Party dominates or controls the publication or lends it financial support.

Informant previously advised on May 14, 1957, that CQ originated as a new "progressive publication" in October, 1951, and ceased publication in January, 1956. During its existence, articles in the publication consistently followed and supported the position of the Communist Party. PHILIP STEVENSON, who was Managing Editor of the publication, has been identified in sworn testimony given before the House Committee on Un-American Activities in 1952 as having been a Communist Party member for an indefinite period during the 1940's.

INDEPENDENT PRODUCTIONS CORPORATION

According to the records of the Division of Corporations, Los Angeles County Clerk's Office, the Independent Productions Corporation is a California corporation formed September 18, 1951, for the purpose of producing and distributing motion pictures.

An informant advised on May 9, 1957 that the Independent Productions Corporation's first and only film to date has been the controversial film, "Salt of the Earth" and that the principal figures behind the film were MICHAEL WILSON, HERBERT BIBERMAN and PAUL JARRICO, who were, respectively, the writer, director and co-producer of the film. All three of these individuals have been identified in sworn testimony before the House Committee on Un-American Activities as having been members of the Communist Party in Hollywood. The Independent Productions Corporation has not produced any films since "Salt of the Earth", however, it continues to maintain a distributing office in Hollywood and has brought a multimillion dollar damage suit against major film producers and exhibitors for allegedly preventing exhibition of the film "Salt of the Earth" in the United States.

APPENDIX

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SCUTHERN CALIFORNIA CHAPTER OF THE NATIONAL COUNCIL OF THE ARTS, SCIPACES AND PROFESSIOMS, aka Holiywood Arts, Sciences and Professions Council

The "Guide to Subversive Organizations" (revised January 2, 1957) page 132, stated this organization is cited as "one of the major Communist dominated propaganda media on the Pacific Ceast" (California Committee on Un-American Activities, Report, 1955, pages 392 and 393).

An informant advised on January 4, 1956, that the Les Angeles Chapter was dissolved on January 3, 1956.

The National Council of Arts, Sciences and Professions has been cited as a "Communist front" by the United States Congressional Committee on Un-/merican Activities, House Report number 1954, dated April 26, 1950.

APPENDIX



FREEDOM OF INFORMATION AND PRIVACY ACTS

SUBJECT: <u>COMMUNIST INFILTRATION-MOTION</u>
<u>PICTURE INDUSTRY(COMPIC) (EXCERPTS)</u>

FILE NUMBER: 100-138754

SERIAL: 1126

PART: 15 OF 15



FEDERAL BUREAU OF INVESTIGATION



FEDERAL BUREAU OF INVESTIGATION

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Synopsis continued:

which has established a blacklist in the film, radio and TV industry." The LAWSON article maintains that Socialism dedicates culture to the people and calls for public sponsorship of the arts on a national and local basis. In one of his weekly lectures on 11/4/58; however, LAWSON championed the recent action of the U.S.S.R. toward Nobel Prize winner, Soviet writer PASTERNAK. In 3/58, for second straight year, annual award of Motion Picture Academy of Arts and Sciences for best screen play adapted from a book was confused by claims that the winning writer was not the true author and that screen credit for "Bridge on the River Kwai" was withheld from a so-called "blacklist" writer, who was one affiliated with the CP. STANLEY KRAMER s recent film, "The Defiant Cnes," which has been receiving consistently excellent ratings from critics, reported to have been written by HAROLD SMITH and NEDRICK YOUNG, who reportedly have had CP affiliations. Arts and Research Foundation's documentary on Los Angeles called "The Savage Eye", reported to have been shelved for the time being, due to absence of script-writer BEN MADDOW in Europe.

CA number of ex-CP members and suspects are currently employed in Hollywood film industry. Current data re "Hollywood 10," who served sentences for contempt of Congress in 1947 noted.

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DETAILS:

AT LOS ANGELES, CALIFORNIA

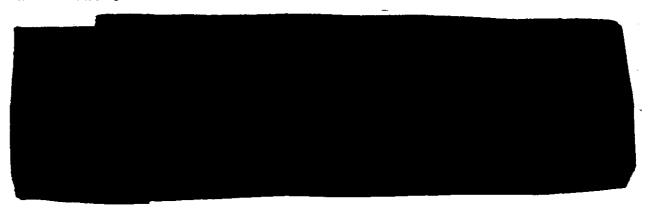
HISTORY AND DEVELOPMENT OF THE COMMUNIST PARTY (CP) IN HOLLYWOOD

On June 17, 1958, T-l furnished information which indicates the marked degree of deterioration of so-called cultural activities of the Southern California District, Communist Party (SCDCP) at the present time. In connection with the annual drive in behalf of the "People's World" (PW), the results as of June, 1958, reflected that the Cultural Section had by far the worst record of accomplishment of any of the Party Sections recorded. The quota for this Section had been set at

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\$1,000.00. Yet, as of June 17, 1958, Cultural had rasied exactly \$37.00 of this amount, or only 3.7 per cent of its quota. This placed the Section last in the standing of accomplishment by Sections. Furthermore, the Cultural Section recorded not one new subscription to the PW obtained as of above date.



On July 1, 1958, T-1 furnished a copy of a five page draft of a paper entitled, "What and Why is Culture" that had been prepared by a number of members of the Cultural Section of the SCDCP and submitted to the District Council for consideration of what the authors considered very real and pressing questions of considerable concern to the cultural elements of the Party.

This paper pointed out that in the nearly two years between the Twentieth Congress and the recent meetings of the National Executive Committee of the Party, differences among the leadership had served to divide the membership into warring splinter groups with result that new lows in demoralization had been reached along with big losses of membership. The paper criticized what it called Party debate which it characterized as "false fronts for personal power struggles," bather than consideration of the real issues.

It went on to criticize the Party's past history of neglect of cultural questions, and it suggested this as one reason for the backwardness of the Party in theory which has led to monumental blunders in practice. It specifically referred as examples of past Party mistakes to "such phenomena as the (ALBERT) MALTZ controversy, the publication of such

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No

pathetic 'theoretical' works as HOWARD FAST's Literature and Reality, V. J. JEROME's The Negro in Films, and JOHN HOWARD LAWSON's Film in the Battle of Ideas."

The paper suggests that this is the proper time to make a new beginning on the cultural front while the opportunity still exists, because "the Party we have known and served may not be here in any recognizable form." It suggests a number of steps that might be taken to correct the Party's past thinking relative to its cultural members, as follows:

- 1. Give more recognition to culture as a means of long-range value to the Party's movement. Stop belittling the over-all strategic value of art to the Party as in the past when its value was considered limited to the "agitprop, as handicraft and word craft, as poster-making and speechwriting, to dress up a hall or enliven a meeting, or in the form of a *big name * recruited to Party ranks for the sake of prestige and publicity."
- Stop making the cultural worker a second-class citizen in the Party's movement, "welcome to pay dues and concoct agitprop material but unheeded when he attempts to extend the existing limits of consciousness or to criticize the cultural backwardness of Party work."
- 3. The Party's National leaders should plan some systematic effort to raise the cultural level of the membership, particularly their own, and stop the past over-emphasis on content to the neglect of form. "Party lingo has become a kind of shop-talk which not only bewilders the masses outside the Party but fails to communicate effectively within it."
- Disregard for truth out of regard for authority has corrupted the Party's critical faculties; has adulterated its scholarship, art, education and thinking; and this in turn has hurt the quality of the day-to-day Party work.
- 5. The low level of development of the Party in the theoretical sphere has a definite relationsip to the Party's past approach to art. The Party "is shot through with philistinism" from top to bottom.

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The above paper was the basis for an article which subsequently appeared in the current issue of "Southern California Party Forum," a discussion bulletin of the SCDCP, published for Party members only.

On August 18, 1958, T-3 furnished a copy of this bulletin containing the article on the subject of cultural problems in the Party, which was submitted by the Cultural Section. Following are pertinent excerpts therefrom:

"Throughout our party's history, our leaders have disposed of cultural matters by the simple device of 'Let Jerry handle it.' Party programs have rarely even mentioned the word 'culture.' It is therefore encouraging to note that a section of the Discussion Outline is devoted to the subject, and we hereby accept the invitation to pose some questions in our area.

"Because the present moment is one in which there is unanimity on the recognition of an existing crisis—if on nothing else—we believe this is the proper time to make a new beginning on the cultural front. If it is let slip, such an opportunity may not occur again; for the party we have known and served may not be here in any recognizable form.

"What, then, is considered to be the place and function of artists, scholars, writers, professionals, in the Party? in the workingclass movement? in the program for socialism? Have they anything useful to offer in their professional capacity? In the past, the party theoretical organ has been devoted to Marxist analyses of every sort of problem save one: culture. Culture has been segregated in special cultural organs, and 'cultural work' has been carefully distinguished from mass work. The word 'culture' did not even appear in the draft resolutions of party policy in 1948, 1952 and 1956, despite every effort by intellectuals to have the subject included. The cultural

TOP SECRET!

worker has been a second-class citizen in the movement, welcome to pay dues and concoct agitprop material, but unheeded when he attempts to extend the existing limits of consciousness or to criticize the cultural backwardness of party work. Is this the best he can expect in the future? CUNFIDENTIA

"In the past overemphasis on content and neglect of form has led to the increasing deterioration of communication both within the party and between it and the American people whom we hope to persuade to accept our views. More and more, party lingo has become a kind of shop-talk which not only bewilders the masses outside the party but fails to communicate effectively within it. sloppy form results in the obfuscation of content. This intolerable state of affairs leads us to inquire whether our national leaders plan any systematic effort to raise the cultural level of the membership, particularly their own--or whether they are going to be too busy teaching to find time to learn? Are they satisfied with the jargon in which they swaddle and suffocate their scientific analyses, resolutions and directives? Do they realize that worn-out formulae in communication indicate worn-out formula thinking? and aggravate the complaint? and that this has contributed to our theoretical smog? If so, what do they propose to do to correct the situation?

"Every one of these questions, we contend, bears directly on the fundamental problems facing us all: whether there is to be a party and if so, what kind of party it is to be. If we are to make socialism in our time, we need to begin educating and training not only our minds, but our emotions and consciences else the 'socialism' we make may turn out to be a travesty."

TOP SECRET CONFIDENTIAL

Mr. RICHARD J. COLLINS, Hollywood film writer, a self-admitted former member of the CP's organization in the film industry from 1938 to 1948, on April 1, 1951, advised SA that LAWSON was the CP's foremost figure in its organization within the film industry during the period of COLLINS' affiliation therewith.

JOHN HOWARD LAWSON authored a chapter entitled, "The Role of the Artist in Social Change," which appeared in a book entitled, "Toward a Socialistic America," published in New York in 1958, which was reported to be a symposium of essays. The book was edited by one HELEN ALFRED.

In regard to HELEN ALFRED, "The Worker," an East Coast Communist newspaper, in its statement of ownership dated October 6, 1957, lists HELEN ALFRED's name as one of the owners of the PublishersnNew Press, Inc., which publishes "The Worker."

In LAWSON's essay, he deals with the subject of how art relates to social change and the author stresses "the present detachment of arts from any concern with social issues." According to LAWSON, a number of tendencies in contemporary culture are:

- 1. "The anti-Communist withhunt which has shadowed American life since 1947, has established a black list asking hundreds of professional people in film, radio and television, and the climate of fear limits freedom in every field of art, science and education;
- 2. Opportunities for Negro artists are limited in many areas of artistic expression, and there are other areas from which Negro artists are wholly exluded;
- 3. Employment is spotty and economic opportunities are shrinking for American cultural workers;
- 4. Artists tend to avoid themes that are controversial or politically suspect, and emphasize erotic or psychological problems;
- 5. Critics are inclined to take a gloomy view of the status of the arts.

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On November 12, 1958, T-4 furnished information concerning the weekly lecture by JOHN HOWARD LAWSON at 800 South Plymouth Avenue, Los Angeles, on November 4, 1958. As is his custom, LAWSON talked on general matters and answered questions from the audience for a time before beginning his lecture, which this evening was on the Russian CHEKHOV.

with regard to the recent elections, LAWSON commented that the election results showed clearly the people's desires for a change and in hisopinion constituted a death kneel for (Vice President RICHARD) NIXON. LAWSON said he was happy over the defeat of the reactionaries and that the political trend is more toward the liberal. However, he commented that "there is now a great deal of work ahead for us to guide the people's desires in the proper channel."

Thereafter, LAWSON discussed at some length the recent awarding of the Nobel Prize to the Russian author, BORIS FASTERNAK. LAWSON characterized PASTERNAK's award winning book as horrible and the main character in it as one who does not know what he believes in and one who certainly does not know the meaning of the Russian revolution. LAWSON characterized the book's main fugure as an idiot rather than a hero. LAWSON expressed sorrow for PASTERNAK for his own lack of understanding; and in so doing, LAWSON commented that this is the trouble with most intellectuals in our own country as well—they vacillate and never acquire a firm understanding.

LAWSON went on to tell his audience that just because the Soviet Union censored author PASTERNAK, it does not necessarily mean that there is no freedom for writers in Russia. According to LAWSON, there certainly is as much freedom for writers in Russia as in the United States and LAWSON cited his own case as an example of lack of writing freedom in this country. Russia, he said, has and must maintain certain standards by which she judges which books are to be printed. LAWSON characterized the award of the Nobel Prize to PASTERNAK as a political move because it was interpreted as being anti-Soviet. He said

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he could not understand how the publication "Nation," which he regards as a very good publication, could favorably review the book, but then he commented that the "Nation's" political writings are far better then its book reviews anyway.

LAWSON went on to say that everyone is so busy trying to tell the Soviet Union how to run its propaganda. He said he felt sure the Soviet Union knows what its doing with its propaganda and he doubted whether a man in South Africa is going to be much concerned whether or not Russia allows PASTERNAK to accept the Nobel Prize. According to LAWSON, the Soviet Union aims its propaganda for a much wider range than just intellectuals. LAWSON expressed the opinion that actually PASTERNAK's book was not exactly anti-Soviet anyway. He completed his comments on this subject by noting that the Soviets had offered PASTERNAK a chance to leave Russia, which the latter did not apparently desire to do.

COMMUNIST INFILTRATION OF INTELLECTUAL GROUPS

None.

CONFIDENTIAL TOP SECRET



COMMUNIST INFILTRATION OF MOTION PICTURES AND PLAYS

For the second consecutive year, the annual award of the Motion Picture Academy of Arts and Sciences for the best screen play adapted from a book was confused by claims that the winning writer was not the true author at all but that the screen credit was withheld from a so-called "blacklisted" writer who has once been affiliated with the Communist Party (CP).

Among numerous awards won by the film "Bridge on the River Kwai" was one for the best adaptation of a screen play from a book. At the time this particular award was announced, it was stated that so many had worked on the script that it was decided to give the award to the French author of the book, PIERRE BOULLE.

According to newspaper publicity at the time, shortly after the awards were given out, film writer CARL FOREMAN claimed that he was responsible for writing the main script in the picture, but that he had not been given screen credit for the effort. According to a news dispatch printed in the "Los Angeles Examiner," FOREMAN in London effered to prove he was the author of the movie script by pointing to two characters in the picture who bore the names of two of FOREMAN's personal acquaintances whom he always includes in his scripts.

According to T-5, FOREMAN has appeared before the House Committee on Un-American Activities (HCUA) on several occasions in past years; and although he has admitted his past membership in the CP, he has never been completely cooperative. He has consistently refused to name anyone else he knew in the CP movement in the film industry.

It is recalled that a year ago the Academy of Motion Picture Arts and Sciences awarded the best motion picture "Oscar" to a writer named ROBERT L. RICH for the story "The Brave One," which was produced in motion picture form by the King Brothers, Inc., Hollywood producing company. Shortly afterward the winning writer, RICH, disclosed that he had not written the story at all and as a matter of fact was not even a writer. According to RICH, DALTON TRUMBO was the true author, a fact which was known to the King Brothers.

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The 1952 Annual Report of the House Committee on Un-American Activities identifies DALTON TRUMBO as a writer who had been named in sworn testimony before the Committee as having been affiliated with the CP organization within the film industry. TRUMBO himself appeared under subpoens before the Committee in October, 1947, but refused to affirm or deny past or present membership in the CP.

With regard to the "Bridge on the River Kwai," MARTIN BERKELEY, screen writer and former CP member, advised , on April 11, 1958, that the connection of CARL FOREMAN with the story was known in some quarters in Hollywood last year before the picture was made. According to BERKEIEY, it was FOREMAN who originally bought the rights to the book and wrote a screen adaptation of it. FOREMAN sold it to SAM SPIEGEL who produced it in a deal with Columbia Pictures. Last year a spokesman for the anti-communist group called Motion Picture Alliance contacted Columbia Pictures in regard to CARL FOREMAN's connection with the production; and when a Columbia official queried SAM SPIEGEL about it, the latter denied that FOREMAN had any connection at all with it. However, SPIEGEL subsequently admitted he purchased the rights to the story from FOREMAN, but maintained he, SPIEGEL, was not using any of FOREMAN's writing material in the picture. BERKEIEY characterized SAM SPIECEL as an individual who was out after "the almighty dollar" but with no past or present communist affiliations so far as is known.

The "Los Angeles Times" for March 28, 1958, in considering the confusion and rumors surrounding the writing awards for the best motion picture in the last two years, noted "...what a strange and ironical commentary on Hollywood are these rumors! - that our best screenplays are being ghost-written by our best self-exiled writers."

"The Defiant Ones"

The August 8, 1958, issue of "Life" magazine under the subject of movies refers to a new film release called "The Defiant Ones" produced and directed by STANLEY KRAMER. The magazine rates the picture as superb; and it is noted that other critic reviews of this film have also given it an excellent rating along with the estimate that the picture

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may well warrant an "Oscar" nomination for this year by the Academy of Motion Picture Arts and Sciences.

The story of "The Defiant Ones" involves the escape of two convicts, one white, the other Negro, from a work gang in the South, who are bound to each other by four feet of iron chain. The story follows their adventures in attempting to outrace a posse and its bloodhounds and shows how in the process of their flight their relationship changes. As "Life" expreses it, they are "thus bound in reality and in symbol" and "...the chain means that the fate of one will be the fate of the other."

According to the "Hollywood Reporter," daily trade publication of the Hollywood film industry, in its issue of October 21, 1958, under a Mexico City date line, after eight days of distinctly anti-American atmosphere pervading the current film festival in Mexico City, "the tables turned on Saturday night when STANLEY KRAMER's "The Defiant Ones" was shown in the huge National Auditorium and was enthusiastically cheered by a throng of 8,000." The newspaper item stated that until that time the festival had become notorious for its communist-inspired demonstrations of anti-Americanism, and on the day the festival opened, October 10, 1958, the communists had a very vocal claque on hand; that when the American Flag was run up, the U. S. colors were greeted with boos and catcalls, while the Soviet Flag was greeted with cheers. However, as a result of the enthusiasm with which KRAMER's picture "The Defiant Ones" was received and cheered, it was regarded as a sort of "diplomatic triumph" for the United States.

with regard to the authorship of "The Defiant Ones," on August 12, 1958, RICHARD J. COLLINS, motion picture film writer and one time member of the CP in Hollywood from 1938 to 1948, advised SA that the writers who are credited with this picture are HAROLD SMITH and one NATHAN DOUGLAS. COLLINS recalled that SMITH was a member of the CP writers Branch with him in Hollywood during the 1940's. COLLING also advised that he believes NATHAN DOUGLAS is the pen name of a writer whose true name is NEDRICK YOUNG; and COLLINS is fairly certain that YOUNG was also a party member at one time, although COLLINS could not be as definite about it as he is regarding HAROLD SMITH.

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COLLINS advised that it comes to him by hearsay that when a newspaper reporter recently inquired of Stanley Kramer Productions regarding the authors of the story for "The Defiant Ones," WILLIAM BLOWITZ, publicity man for KRAMER, admitted that NATHAN DOUGLAS is actually NEDRICK YOUNG but that KRAMER was not aware of that fact when he bought the story.

In regard to the above-mentioned persons, the following is noted:

During an interview by SA with DAVID LANG, Hollywood film writer, on November 7, 1952, LANG admitted that he, himself, had been a member of the CP's organization in the Hollywood film industry from 1942 to 1947. He recalled HAROLD J. SMITH, writer, as a member of one of the writers branches of the CP organization at that time.

With regard to NEDRICK TOUNG, on August 13, 1958, ascertained from ascertained from the Membership Division of Writers Guild of America, west (WGA,w), that NATHAN DOUGLAS is in fact a pseudonym of writer NEDRICK YOUNG; that YOUNG was an associate member of the old Screen Writers Guild (SWG) in 1945. He was suspended therefrom in 1953 for not filing a record of his income with the guild. In January, 1958, YOUNG returned as associate member of WGA,w, which is the successor to SWG. YOUNG's most recent prior screen credit was "Jailhouse Rock" for Metro Goldwyn Mayer which starred ELVIS PRESIEY.

On April 10, 1953, information was received from T-5 to the effect that NEDRICK YOUNG, actor and writer, had testified before the HCUA at Los Angeles on April 8, 1953. However, other than to answer a few routine questions regarding his date and place of birth, YOUNG refused to answer any questions of the Committee on the basis of his rights under the Fifth, Ninth and Tenth Amendments to the Constitution.

On December 27, 1954, information was received from T-6 to the effect that NED YOUNG during the earlier part of that year was a member of the Writers Section of the Los Angeles County Communist Party.

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With regard to WILLIAM BLOWITZ referred to above as publicity man for Kramer Productions, T-5 advised on November 4, 1958, that during hearings by the HCUA at Los Angeles in September, 1951, WILLIAM BLOWITZ appeared as a witness and during his testimony admitted that he had been a member of the CP in Hollywood during 1944 and 1945.

With regard to STANLEY KRAMER, film producer,
MARTIN BERKELEY, Hollywood film and TV writer and admitted
former member of the CP in Hollywood, advised SA

, on August 14, 1958, that as far as he knows
there is no reliable evidence of past or present CP
affiliation on KRAMER's part. KRAMER has produced a number
of so-called big productions, including "Home of the Brave,"
"Champion," and "High Noon," among others. In 1952 KRAMER
sued a group for \$1,000,000 damages for putting out allegedly
libelous circulars when this group which called itself Wage
Earners Committee of USA was picketing KRAMER's film "Death
of a Salesman." These handbills described producer KRAMER
as "notorious for his slanted, Red-starred films," according
to the suit. KRAMER reportedly broke up his film producing
association with CARL FOREMAN following FOREMAN's appearance
before the HCUA in 1951 when FOREMAN was characterized by the
Committee as an unsatisfactory witness.

The "Hollywood Reporter," Hollywood trade publication, in its issue of August 4, 1958, carried an article concerning STANLEY KRAMER's appearance before teen-age questioners of NBC-TV's "Youth Wants to Know" program on August 3, 1958. On the subject of "blacklists" in Hollywood, according to the article, KRAMER freely acknowledged he had employed "many people who have been subpoenaed" (by the HCUA). KRAMER did not anticipate that his latest picture "The Defiant Ones" would be banned in southern states.

"The Savage Eye"

On October 28, 1958, Captain STANLEY SHELDON, Public Relations Division, Los Angeles Police Department, advised that he had recently learned from ALICE MC GRATH, Administrator and Public Relations Representative for Arts and Research Foundation (ARF), Los Angeles, that ARF's documentary film on Los Angeles to be called "The Savage Eye" had been temporarily shelved; that this was due to the fact that writer BEN MADDOW,



to whom was assigned the job of adapting the script to the film footage already completed, is currently out of the country and not actively engaged on work for "The Savage Eye."

According to MC GRATH, MADDOW has been offered a job on a film to be made in Ireland by film director JOHN HUSTON. MADDOW is now abroad conferring with HUSTON.

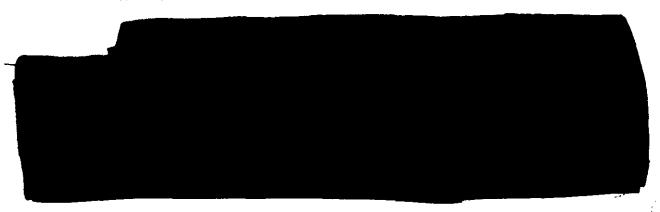
In regard to ALICE MC GRATH, T-7 furnished information on March 21, 1957, that as of November, 1956, MC GRATH was affiliated with the CP but at that time was in a so-called "leave of absence" status.

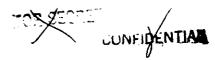
In regard to BEN MADDOW, film writer, Mr. RICHARD J. COLLINS, writer and self-admitted former CP member, advised SA on February 14, 1951, that MADDOW was a member of the party in Hollywood during the 1940's and about 1947 or 1948 was a member of the same CP Writers Branch with COLLINS.

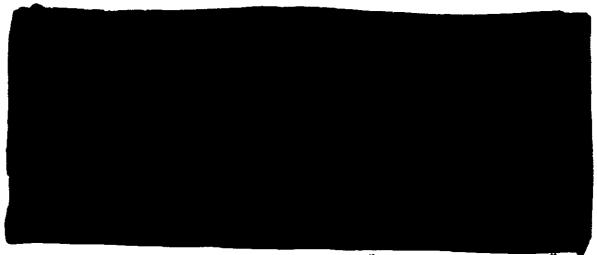
On March 5, 1957, BEN MADDOW voluntarily contacted the Los Angeles FBI Office and discussed his past CP affiliations with SA He admitted past membership but said he quit the party about 1949. He further advised he had appeared before the HCUA on February 14, 1957, and had cooperated freely in answering the Committee's questions regarding his knowledge of the CP.

COMMUNIST INFILTRATION OF HOLLYWOOD GUILDS AND UNIONS

None.







The morning edition of the "Los Angeles Times," a local daily newspaper dated September 22, 1958, set forth in summary that a newspaper reporter had given director DON MUCHMORE (Director of California Museum of Science and Industry) the first word that MIKHAIL MENSHIKOV, Soviet Ambassador to the United States, was visiting the California Museum of Science and Industry. This article states that while everyone was hurrying around looking for MENSHIKOV, who was on a State Department tour, MENSHIKOV had emerged smiling from the basement of the museum where he had been observing a water exhibit. According to the article, MENSHIKOV seemed fascinated with the museum and impressed everyone as a very pleasant man.

INVESTIGATION OF COMMUNIST ACTIVITY
IN HOLLYWOOD BY HCUA

None.

ASSOCIATION OF MOTION PICTURE PRODUCERS

None.

NEW YORK RAMIFICATIONS OF COMMUNIST INFILTRATION IN THE MOTION PICTURE INDUSTRY

None.

TOP SECRET

ANTI-COMMUNIST ACTIVITY

None.

CONFIDENTIAL

MISCELLANEOUS

Former Communists and Suspects Currently Employed in the Film Industry

CARL FOREMAN

"Daily Variety," Hollywood trade publication, for September 11, 1958, noted that CARL FOREMAN had arrived in Los Angeles the day before from London to confer with Columbia Pictures regarding future production assignments.

"Daily Variety" on September 24, 1958, also noted that CARL FOREMAN is now one of the stockholders of a holding corporation called FICO (Financial Investment Company). FICO was formed to purchase stock of Columbia Pictures.

On October 27, 1958, T-5 advised that CARL FOREMAN has admitted past membership in the CP to representatives of the State Department, as well as the HCUA, but has never seen fit to disclose the identity of others he knew in the CP. FOREMAN has resided in England since 1952 where he has been connected with J. Arthur Rank Productions and makes occasional trips to the United States.

STERLING MAYDEN

The "Hollywood Reporter" for October 2, 1958, noted that STERLING HAYDEN, actor, was currently working on rehearsals for "Playhouse 90" television show.

On March 3, 1951, during an interview with HAYDEN, he admitted membership in the Los Angeles County Communist Party during 1946 when he was assigned to a party branch within the Hollywood film industry.

In April, 1951, HAYDEN testified as a cooperative witness at a public hearing of HCUA in Washington, D. C.

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MICHAEL BLANKFORT

According to "Daily Variety," September 9, 1958, MICHAEL BLANKFORT had returned from Maine where he was doing research work for a story he is writing and producing for Columbia Pictures.

On February 24, 1953, during an interview with BLANKFORT by SAS he admitted past affiliation with various organizations later officially declared subversive, but he denied ever having been a member of the CP, although he admitted his wife was. He also admitted meeting secretly in 1945 with EARL BROWDER in New York City for the purpose of seeking BROWDER's support of the candidacy of EVANS CARLSON for the United States Senate. He indicated that this meeting with BROWDER had been set up by Hollywood writer ALEERT MALTZ, who is referred to subsequently herein.

On November 10, 1958, MARTIN BERKELEY, Hollywood film writer and self-admitted former member of the CP organization in the film industry, advised SA that as far as he knows MICHAEL BLANKFORT was never actually a member of the party. BERKELEY recalled that he, BERKELEY, had once been assigned by the party to try to recruit BLANKFORT and that although he tried, BERKELEY was not successful.

LEE J. COBB

According to the "Hollywood Reporter" for October 20, 1958, LEE 5, COBB, actor, is currently working for MGM studios on its film production "Party Girl."

MARTIN BERKELEY advised SA on November 10, 1958, that COBB is a topnotch actor and has done extremely well in some important pictures in Hollywood in recent years.

On July 16, 1953, during an interview with COBB by SAS and COBB admitted he joined the CP in New York in 1940 and was a party member in

GEORGE GLASS

"Hollywood Reporter" for October 21, 1958, notes that film producer GEORGE QLASS, along with others, is considering the independent production of a film version of AP correspondent EDDY GILMORE's forthcoming novel based on his career as a newsman in Moscow, from where GILMORE is now barred.

On June 20, 1951, film writer IEO TOWNSEND and his wife, PAULINE, writers and both admitted former members of the CP in Hollywood from 1943 to 1947, advised that GEORGE GLASS, who at the time of the interview was Vice President of Kramer Productions, had been a member of the CP's organization in the film industry during the 1940's. The TOWNSENDS recalled, however, that GLASS had gotten out of the movement about 1946.

On October 4, 1958, T-5 recalled that GEORGE GLASS, motion picture producer-publicist, had voluntarily appeared under oath before the HCUA at Washington, D. C.; that he testified that although he had attended a number of discussion groups of the Communist Political Association (CPA) in 1945, he had had no intention of joining the CP or the CPA and that he never did. At the same HCUA hearing, however, CHARLES DAGGETT, former newspaperman and self-admitted former CP member, testified that GLASS not only had joined the CP in about 1945, but that he, DAGGETT, had attended several CP branch meetings at GLASS's home.

BURL IVES

"Daily Variety" for October 23, 1958, reported that IVES would co-star in a forthcoming film being produced for United Artists release.



JUNE DENTIAL V

On December 9, 1948, according to T-11, another Government agency which conducts security investigations, a confidential source of T-11 described BURD IVES as a member of the CP whom he, the source, had recruited.

LLOYD BRIDGES

"Daily Variety" for October 3, 1958, notes that actor LLOYD BRIDGES, star of the television series "Sea Hunt," would appear on NBC-TVs "Steve Allen Show" on October 12, 1958.

According to information furnished by T-12 on August 3, 1944, and November 19, 1945, LLOYD BRIDGES was a member of the Actors Branch of the Los Angeles CP's organization within the Hollywood film industry during 1943-1944.

In 1951 during an interview with him by SAs and and LLOYD BRIDGES admitted past membership in the CP, but he consistently refused to identify anyone else he knew in the party.

ALL AS KENNETH MAC CLELLAND

During an interview with MAC CIELLAND by SA and SA on October 31, 1958, MAC CIELLAND identified himself as the art director of the DINAH SHORE TV show which emanates from NBC studios in Beverly Hills. He had been connected with this TV production for some time. MAC CIELLAND admitted that he was a member of the CP from 1941 to 1946 or 1947. He claimed he got out of the party at that time when he felt he was being "pushed" by the party to accept an assignment he did not want.

On November 12, 1958, T-13, former member of a CP branch in the Hollywood Section, recalled KEN MAC CIELLAND and his wife, CHARLOTTE, as active members of the Victory Branch in the CP's Hollywood Section about 1943. At that time MAC CIELLAND was employed in the studio industry.

EDWARD DMYTRYK

"Daily Variety" for October 22, 1958, noted that Twentieth Century Fox had just recently signed EDWARD DMYTRYK



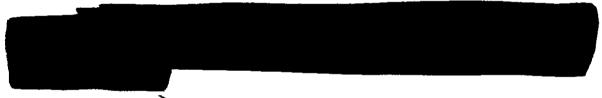
to a long-term, nonexclusive producer-director contract, calling for one picture a year.

DMYTRYK is further identified hereinafter as one of the so-called Hollywood 10.

Hollywood 10

JOHN HOWARD LAWSON

According to information from T-14 on November 10, 1958, LAWSON is currently engaged in a series of weekly lectures at 800 South Plymouth Boulevard in Los Angeles, since September 17, 1958. His talks deal with the theater, writings and plays. During these lectures, he deals with various plays in terms "of their significance for us today, their relationship to the ideas and forces that have shaped our world."



HERBERT BIBERMAN

On November 10, 1958, T-14 advised that HERBERT BIBERMAN, former motion picture director, is currently associated in a building construction firm located at 5927 Franklin Avenue, Los Angeles.

On July 15, 1958, by means of a suitable pretext a Special Agent of the FBI determined from BIBERMAN himself that he is not doing film work of any kind at the present time; that his last film directing job was in connection with the film "Salt of the Earth" produced by an independent company called Independent Productions Corporation (IPC). BIBERMAN said that IPC currently has a multi-million dollar antitrust suit pending against the film industry and others for conspiring to prevent the production and exhibition of "Salt of the Earth" in normal channels in the United States. BIBERMAN indicated that if this suit is successful, he and the others concerned with IPC may recoup some of their financial losses and, thereafter, may engage in further film production work.

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ALBERT MALTZ

According to information from T-15 in October, 1958, ALBERT MALTZ, writer, has been living in Mexico City for some years.

T-16 advised on October 20, 1958, that ALBERT MALTZ came to Los Angeles from Mexico City in July, 1958, and is currently staying at 10824 Lindbrook Drive, an apartment hotel in West Los Angeles, where he is writing something he nopes to get produced on television.

On September 27, 1958, SA caused a check of the Passport Office, U. S. State Department, Los Angeles, which revealed that since he has been in Los Angeles, ALBERT MALTZ has applied for and received a passport to go to Europe on or about August 1, 1958, for several weeks travel.

Based on the information obtained from T-16 on October 20, 1958, however, MALTZ has not departed for Europe and is still in Los Angeles.

DALTON TRUMBO

MARTIN BERKEIEY, Hollywood film writer and admitted former member of the CP organization in Hollywood, advised on November 10, 1958, that DALTON TRUMBO is now living in Los Angeles where he returned a few years ago from Mexico City. TRUMBO had left the United States for Mexico subsequent to serving a one-year sentence for contempt of Congress about 1950. According to BERKEIEY, although TRUMBO is not openly employed in the film industry, he may be doing film scripts under someone else's name. BERKEIEY had no specific evidence of this, however.

RING LARDNER, JR.

According to MARTIN BERKELEY, on November 10, 1958, RING LARDNER, JR., former Hollywood film writer, is living back east, either in Connecticut or New York, where he originally came from. He has not been connected with the Hollywood film industry for some years.

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ADRIAN SCOTT

On November 7, 1958, T-14 advised that during a recent personal contact with SCOTT, informant learned that SCOTT had returned from a trip of several weeks in Europe in September, 1958; that the trip abroad had been for the purpose of seeking "film work" but he was not successful. SCOTT currently resides in Van Nuys, California, and does free-lance writing but is not connected with the Hollywood film industry at this time.

ALVAH BESSIE

According to information from T-18 on September 15, 1951, ALVAH BESSIE, writer, left Los Angeles for San Francisco during that year and was last known to be the Assistant Information Director for the International Longshoremen's and Warehousemen's Union in San Francisco.

T-19 in February, 1952, reported that BESSIE was still affiliated with the <u>CP</u> and that his membership had been transferred from Los Angeles to San Francisco.

T-17 on August 1, 1957, reported that at an open meeting of the Santa Monica Club of the Southern California District, CP, DAN BESSIE, son of ALVAH BESSIE, led a discussion of a review of his father's book "The Un-Americans."

On June 18, 1958, T-17 advised that DAN BESSIE is a functionary of a CP club in the Santa Monica area and that at a recent meeting DAN BESSIE's father, ALVAH BESSIE, was referred to as "still one of us."

EDWARD DMYTRYK

EDWARD DMYTRYK, film director, was interviewed by SA in March, 1951, at which time he admitted past membership in the CP, although he said he had already left the party when he refused to testify before the HCUA in Washington, D. C., in 1947, as a result of which he served six months' jail sentence for contempt. As previously noted herein, DMYTRYK recently signed a long-term contract as producer-director with Twentieth Century Fox studios, calling for one picture a year.

CONFIDENTIAL CONFIDENTIAL

APPENDIX

CITIZENS COMMITTEE TO PRESERVE AMERICAN FREEDOMS

An informant advised on June 16, 1958, that the Citizens Committee to Preserve American Freedoms was organized in Los Angeles, California, in January, 1952, for the announced purpose of supporting a number of individuals from the medical and legal professions who had been subpoenaed to appear before the House Committee on Un-American Activities.

Since its establishment, the Citizens Committee to Preserve American Freedoms, in extending its scope, has worked for the abolition of all Congressional, State, and local committees investigating subversive activities and in the latter part of 1954 became very active in opposition to State and Federal legislation directed at the Communist movement.

FRANK WILKINSON, Executive Secretary of the Citizens Committee to Preserve American Freedoms, is described by the informant as the "brains and energy" behind the organization.

The Citizens Committee-to Preserve American Freedoms is not a membership organization. It is an Executive Board with a large mailing list which builds up support behind particular issues rather than behind an organizational program.

Another informant advised on September 17, 1952, that FRANK WILKINSON was a Communist party member as of September, 1952.

CONFIDENTIAL

APPENDIX

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TOPSTATE

HOLLYWOOD TEN

RICHARD JAY COLLINS, 200 Acari, West Los Angeles, Calironia, a self-admitted former member of the Communist Party (CP), who is currently employed as a screen writer in Hollywood, California, advised on April 27, 1955 that the "Hollywood Ten" was the popular name utilized by the press and public in referring to ten metion picture film personalities who were subpoenaed before the House Un-American Activities Committee in Washington, D. C. in the fall of 1947. As a result of these hearings, all of the ten individuals were cited and subsequently convicted for contempt of Congress and served prison sentences. According to COLLINS, all were or had been members of the CP in Hollywood, California.

APPENDIX

CONFIDENTIAL TOP SECRET



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INDEPENDENT PRODUCTIONS CORPORATION

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According to the records of the Division of Corporations, Los Angeles County Clerk's Office, the Independent Productions Corporation is a California corporation formed September 18, 1951, for the purpose of producing and distributing motion pictures.

An informant advised on June 16, 1958, that the Independent Productions Corporation's first and only film to date has been the controversial film, "Salt of the Earth," and that the principal figures behind the film were MICHAEL WILSON, HERBERT BIBERMAN, and PAUL JARRICO, who were, respectively, the writer, the director, and the co-producer of the film. All three of these individuals have been identified in sworn testimony before the House Committee on Un-American Activities as having been members of the Communist party in Hollywood. The Independent Productions Corporation has not produced any films since "Salt of the Earth," however, it continues to maintain a distributing office in Hollywood and has brought a multimillion dollar damage suit against major film producers and exhibitors for allegedly preventing exhibition of the film "Salt of the Earth" in the United States.

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APPENDIX

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